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# college art journal

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DAVID SMITH, COURTESY WIL-  
LARD GALLERY, NEW YORK

# college art journal

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## COLLEGE FINE ARTS FOR WHAT?

*By Lura Beam*

**C**OLLEGE fine arts go eventually to towns where there are no colleges, but they go in translation. The translators are women and if men help it is only with stepladders and hammers.

Beyond the metropolitan area and the college town, in cities too small for full professional leadership, outside of church music and the commercial distribution of art which reaches the whole population, women's groups come close to determining the art which shall be assimilated into the culture.

This division of function is not desirable and women do not even want it. However, since the depression, its unfolding is different from that of earlier periods and more comprehensible in terms of the longer past.

### I

In rural society, the distribution of art by women was direct and individual. Everyone in any Middletown knew a Mrs. Smith who rode in on the wagon trails, owned the first organ and started the choir, the literary club and the buying of pictures for the schools. She was the Juliana Force, or Lizzie Bliss, or Katherine Dreier or Adelaide Alsop Robineau of her locality.

In the little new settlement of the 1880s where all the trees were young, the Men's Chorus gave the money from their concert to the women's Browning Club "to spend for a work of art for the town" and the Browning Club bought the plaster cast of Venus de Milo still to be seen in the public library.

Venus was the beginning. After the pioneers, with urbanization, when there was no useful civic field for the untrained, the singers were silent and the buyers withdrew into little Wednesday afternoon groups and began to write and read papers on Raphael.

Raphael brought about art for personal pleasure and a long interval of civic oblivion. It was not entirely a matter of women, but of women with poor public resources. The library had only one book on Raphael and it soon became necessary to have another paper on "Paintings of Holland" to fill in the afternoon. The library again had little data on paintings of Holland and by the same psychology which brought Donald Duck into a double-bill movie, Chaminade's "Scarf Dance," a book review of "The Rising of the Moon" or a reading of Edna St. Vincent Millay's "Renaissance" came into the Wednesday program as fillers.

It is not to be expected that women, the professional softeners of everything hard in life,—or men, lecturing in art to women—could leave art as hard as it is. A functional and occupational distortion of art as entertainment—sweet, quick and easy—followed the skyscraper from coast to coast. This direction was almost as easy to know about as to practice.

From the first distinguished French observer who discovered the effeminization of American culture, through the British lecturer, the poet, the American novelist, the sociologist, the art critic who reserves a special section for "The Ladies," on to the editor and the cartoonist, in fifty years or so, everyone has discovered the preciousness, the piety, the teacup quality, the delicious funniness of women's art groups in Jonesville.

Jonesville on Wednesday afternoons is not Ruskin, not Pater, not Elie Faure, but allowing for cultural lag, it still has a frightening likeness. The rosy feminine froth is the late distillation of something that started with men. Women have only prolonged it along the lower reaches.

The average man is what could be called "normal," in the Hoover sense of the word, about art. He can buy it, make it, teach it or leave it alone. Women are not "normal." Some strain alien to this world or some practical social compensation re-acting against male indifference is in them. They really want to talk about reality in terms of spiritual values, they cannot keep away from the aura of beauty, significant form and the Renaissance. On the other hand they are devoted to the application of theory and their application is that of a winged creature, fluttering, planning, giving, doing, always putting one wing over children and minority groups.

However, the long dominance of art for personal culture in women's groups was broken by the community goals of the Federal Art Project. Since the war, the new feminine pattern leans toward the civic point of view.

## II

A questionnaire asking "What was the most important art event in your town the past year?" has recently been answered for 300 small cities by people interested in community arts: Cities up to 25,000 population are still small enough to provide an outstanding event. People tend to list as art, events that gave deep emotion. One among miscellaneous events is the discovery of a prehistoric Indian village and another the Edgar Lee Masters' funeral ceremony and his burial among the figures of Spoon River.

Even so few places as 300 yield interesting clues: (1) the ratio between local art and that which is imported, (2) the groups who do the importing, (3) the balance between actual art events and the formation of agencies for

public art education; and (4) the position of the college. The actual events mentioned are distributed between the arts as

design arts	181
music	65
theatre and festivals	37
literature	6
dance	6
miscellaneous	5

Although music is not the highest figure numerically, it has the significance of being able to provide locally half the sixty-five events. As the oldest art in the average city, music already has the traditional music organizations—of both sexes—which can either produce or import the year's concerts, symphony orchestras, recitals and singers. Twenty-two towns have Community Concert Associations.

The notes on the theatre and festivals reflect differences in popular support. It is not easily possible to find single organizations willing to risk enough money to bring theatre, and local feeling is not strong enough to unite trends as it has upon music, so that sixteen touring companies are imported and all the rest is the town trying to do something for itself. Festivals vary from the local Pioneer Round-up to the State Institute of Arts. The movies are mentioned only once, Laurence Olivier in "Hamlet." Dance is entirely a matter of touring companies and includes several Martha Graham recitals. Literary events are Book Week, Writers' Week, Literary Festival and publication of books by local writers.

Exhibitions are the characteristic expression in design arts—145. Only 32 are local in origin. A few came from the state—Minnesota, New Mexico and Virginia—and most of the others from national exhibition agencies. From the suburbs of New York, Chicago, Washington, D.C., Pittsburgh and Detroit there are twelve votes for the Van Gogh, the Vienna Treasures, the Carnegie International and the "for modern living" exhibitions.

As the typical American city is most backward in design arts, and so lacks the substantial local organization which is behind music, it could be that community beginnings are more important than the exhibitions. There are twenty-nine beginnings: art association 7, art workshops 7, museum 4, Adult Education Classes 3, art center, collection, library exhibition room, first art institute for teachers, first public school art teacher, first teacher for Negro schools—one each.

Part of the definition and meaning of these 300 community art events lies in who was responsible for them. All are undertakings of private organizations. The college appears twenty-seven times: (exhibitions 13, theatre 5, concerts 3, literary events 3, miscellaneous 3), the state eighteen, the museum twelve—or 57 cases of leadership under professional auspices. The other events are brought to town by community groups.

Eighty-six of the 145 exhibitions were brought to town by women's social and educational organizations. The Daughters of the American Revolution, YWCA, Junior League, Women's City Club, American Association of University Women and some sororities, are chiefly mentioned. Average exhibitions from national circuits draw 1100 in public attendance, exceptional ones 10,000 and up.

### III

These figures hint that art is being relayed into the community by those who had little or no work in art at college; simply by laymen who have discovered art in middle life.

In a little city with good meals, easy entertainment, poor newspapers, rival churches and social organizations, sports and country drives for recreation, atmosphere somehow favors the theory that art is the relaxation after effort. Relaxation cannot be harsh. Involvement with industry and labor may not be later than Millet. Emotional or sexual connotations may not be later than Botticelli. The fervid must be scaled down to the scope of busy folk with an aura of navy blue clothes and brown furniture. The Jewish or Negro imagination will be barred, not really from prejudice but because Eastern or African blood is too luxuriant to get inside the Anglo-Saxon's natural Mondrianism. The few art teachers in the milieu are burdened with school extras and still trying to do something of their own over weekends. Average adult art attitude offers so many walls that they dare not give public education their courage and time. In a sense the teacher knows too much. In the year when Marin, Gorky, De Kooning, Pollack, Gatch, Lebrun and Bloom are representing the United States at the International Art Exhibition in Venice, a start must be made where Bellows, Burchfield, Kenneth Hayes Miller and Hopper are radicals and George Brush and Inness would win any popular vote. An exhibition means at least study enough to explain and defend it, at least enough following-up to orient it with local needs. It takes a certain ease of innocence, of not knowing the future, to be willing to begin in even so small a way as importing an exhibition.

## IV

While the college is mentioned as the source of the chief community art event of the year only twenty-seven times in three hundred, point of view, method and argument, nevertheless, derive subtly from college lineage. Either women were taught there or they are influenced by those who were.

The great burden of women beginning to do something in behalf of community art is that their reactions are always in terms of history. It is not possible to get interest in a painter as established as Eakins because there was first Colonial Painting and before that the History of Italian Painting and the French Romantic Movements. The impulse is always to go back to the beginning. Sculpture must wind the long path from Egypt, the approach to architecture must be by the mud hut.

Both historical originals and good contemporary originals are lacking but the need for something of wide community appeal soon leads inventive groups in the direction of today. As soon as this happens education splits into two parts, because whatever the act or project the parallel study tends to return to history. Amateurs do not know how to adapt historical methods to living artists and environment—so they halve their strength and give their muscles to the present, their reflection to the past.

It should be said in defense that the factual records of interesting community work in arts, the records which stir amateurs to imitation, hardly exist. Except in zones of university extension, suggestions about community procedure beyond handcraft are rarely available. The Owatonna and Cedar Rapids demonstrations are now of another generation and in any case were the concepts of professionals supported by Foundations. There will be few books to help and there will be three magazine articles on Picasso, two on Aztec art, a thousand on interior decorating, and even one on Ben Shahn for one fragment on how a little town utilizes art for living.

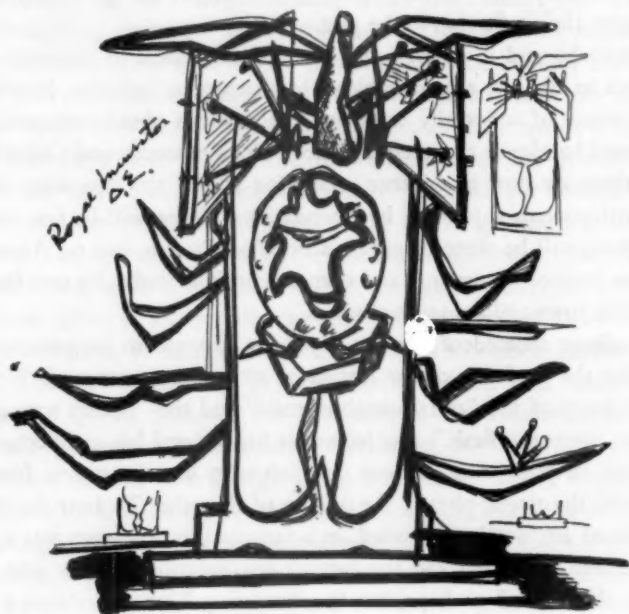
The college antecedent for the layman's struggle in its present phase could be that the professor of the history of art is almost too good. He is too near to the essay of the "unfathomable smile" and the "beauty wrought out from within upon the flesh." His lecture is his art and his architecture. His prose artistry in presenting Rubens or Tintoretto has the cameo form, the sinuous curve, the poetic phrase, the quality of the echo. To hear the making of his works of art, word upon word, in a darkened lecture room was a youthful appeasement which marked the listener for isolation forever. The Men's Chorus can shake it off perhaps, but the Browning Club still shows a liking for the shadow of the great name. The whole movement toward art for

personal culture derived from humanity's violet taste for just such shadows.

History may not be so great a college spectre at this moment, but the college art department will always be unable to bury its spectres, because the translators do not appear on the popular fringe for such a long time.

It took only a little while in painting for "Woman with Vase" to become "Woman with Cock." The loss of art—the first avocational search in many women—as a great contemporary force seems to turn women of vigor toward channels that seem more penetrable and at the same time more applied. Not everyone can believe that historical art takes hold of anything, and in these times women easily let go of the infertile and take the knife. Women who are not of the temperament for charity and social service and have no pattern for the use of their intelligence in art, turn increasingly to political education, legislation, and the current forms of feminism.

The college art department naturally has its own fixed responsibilities. Nevertheless, all these unseen folk who get only the translation are also milling around under the campanile.



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## THE INTRAMURAL ARTIST

*By George Rickey*

**W**HEN an artist comes to work in a college, he discovers the pleasure of a monthly check and also that he enters a kind of captivity in return for that "core income." He soon comes to terms with his environment—with the institutional patterns; the ruling power; the schedule; the department head; and the young minds whose thoughts he sometimes reads too easily, sometimes watches in bafflement, who, on the brink of their own discoveries, need something from him but so often give him no help in his own explorations.

Sometimes the terms are hard and the artist is defeated as he faces the hackneyed choice between economic and spiritual penury; sometimes the new demands uncover new resources and he gives more and gets more than he would have dreamed; sometimes he becomes an academic hack.

Last January the College Art Association provided a luncheon meeting for discussion of the college-bound artist's problems. Men and women from thirty-nine colleges and professional schools came to talk and to listen. The first problems to come out in the open were not intimate and soul searching, but the technical ones such as the amount of studio space for classes, the provision of a studio for the artist's own work, and a comparison of the studio teacher's load and obligations with those of other college teachers, who are expected to carry on a program of research and publication in addition to their teaching. Though these questions involved statistics of space and time, they were, however, never far from the deeply personal query: how can I remain an artist and teach and why am I teaching art if I do not continue to be an artist?

The load of a studio teacher in the North was usually eighteen hours a week of contact time, though nine colleges of the thirty-nine had fewer, some even as low as twelve hours; four reported twenty-four or more. Sometimes lower loads were made possible by running two or more classes concurrently under the same instructor. In the South, loads were heavier—usually from twenty to thirty hours, with the mean around twenty-four. A few colleges "aimed" at twelve hours as a maximum but did not get there. Among the lowest loads reported were twelve hours at Kenyon and New York University. The highest was thirty at the University of Oregon.

There was discussion of the space by which a properly taught student



should be surrounded. Reports and aims varied but overcrowding was universal. Educational surveyors have declared desirable space per student in a university to be two hundred and fifty square feet. Most institutions are lucky to average half of this. Since this figure includes the administrators' space, one would expect, in an art department, to be happy with somewhat less than this 20' x 12' area. Iowa reported thirty-five square feet per student (14% of the ideal); Carlton College, sixty-five square feet. Everyone agreed that students need elbow room; that sculpture needs more than painting; that shop work in design required more than either. But you can't use all the space all the time and studios stand empty in a way that lecture rooms do not, with their one hour sessions. Then if you try to spread the student's hours more evenly, you may find that you have to spread the teacher too thin or cut up his days into useless pieces. Space for easels and the model is only part of it; an art department needs a lot of storage and exhibition space as well. Inadequate storage can breed in students' carelessness with their work and indifference to it. An instructor finds that squeezing between easels and loaded palettes and stepping on piles of student canvases are a kind of attrition and that claustrophobia is one of his occupational diseases, especially if he has no private elbow room to escape to.

Most serious of all is probably this question of space for his own work. Eleven of the colleges at the meeting were offering their artist-teachers no studio space. This lack would be, of course, equivalent to a cut in salary and an implied slight of his vocation and would deter a man from the creative work which he had imagined was the reason for hiring him in the first place. The offer of a studio helps to clarify the function of an artist on campus as much as a lab does for a geneticist.

There was a good deal of talk about the man in the sciences whose load is reduced to six hours so that he can go on with his research. Painting or sculpture, the artist claimed, was equivalent to research and, furthermore, he was expected to exhibit—the equivalent of publishing. Yet he had an eighteen hour week plus departmental chores, committee work, and preparation, plus the extracurricular demands of the students he had succeeded in winning. Also, because art teaching is no longer on an apprenticeship basis, the artist cannot expect as much help from students in his discoveries as the scientist or even the art historian may.

However, in a comparison with the teacher in English or History, an artist does not show up too badly. A Composition teacher, with a twelve hour load, probably works at least a thirty hour week with his preparation and theme reading while the eighteen hour painting teacher probably does not

average more than twenty-five. Also, no mention was made at the meeting of the fewer working days of the artist, who is spared the exam period and the reading of piles of blue books.

Time was lacking at this luncheon to exhaust the discussion of such problems. Some important aspects had not been broached at all. I shall mention a few here.

The lecturer to large classes finds that, as enrollment grows, the increase in his work is limited to raising his voice and reading a bigger pile of themes (and he often has a reader). But the artist whose studio class flourishes finds himself multiplying individual problems, each demanding his whole attention. His studio class is part clinic; he must give personal criticism and encouragement; he must respond to the special needs of gifted individuals developing at different rates. Probably the most exhausting single activity of the art teacher is the shift of attention from student to student. An increase in numbers is an increase in load. No clear decisions have been reached about the maximum size of a studio class before returns begin to diminish. Each student in a class of 30, meeting nine hours a week, can expect an average of eighteen minutes of the instructor's time. Learning certainly continues the rest of the time, but if the instructor has a function, he probably needs this much time to exercise it.

Every college teacher has extra curricular jobs and the artist cannot expect to escape them. If he is unwilling to carry his share he does not belong in a college. Even great gifts do not free one from obligation to one's fellows. Not much was said of this in Chicago beyond the assertion that an eighteen hour load became twenty-five. But we all know that every hour beyond the classroom load becomes a struggle between doing right by the students, doing right by the institution, and doing right by one's own production, which means, for many artists, a lot of thinking quietly about what one is going to do. How many of us can easily turn our back on a questioning student? And colleges, like armies, have far more paper work than they used to; paper work makes committees (or vice versa) and there is always a better way of doing things if a committee will find it; the very difficulties one encounters in overcrowding, overloading, competing for the student's time (while he is competing for yours) or simple poverty, are compounded by extracurricular attempts to find a better way.

Extra jobs are expected. But the most rapacious thieves of time are the *unpredictable* extra jobs. Perhaps on a Tuesday you have no class and you expect to get in a good day's painting. Then there is a call for an exhibition to be hung, or a visiting group of high school teachers who want to be talked

to, or the Dean may need a count of the second semester freshmen who are taking first semester drawing. You cannot very well say no. It is probably something that appears to need to be done and someone has to do it. There is no way of weighing against it the need for you, an individual, to go to your studio. It is axiomatic that not the greatest, but the most immediate, need is the one which gets satisfied.

With violations of one's "spare time" go the violations of privacy and of the continuity of one's thought. It may be that Inspiration springs fully armed from the artist's brain but for many of us a place and a time for mature contemplation are antecedent to inspiration. A college is a jealous mistress and—with all the talk of the need for the scholar to continue independent study—is yet loth to let either scholar or artist divide his allegiance. The recognition that the artist's production is also the University's is yet to come, though the University is willing to bask in an artist's public recognition.

There is even a sort of implied obligation to be renowned. An artist who teaches painting and sculpture should be exhibiting, should win prizes, should attract to the University a following of those who follow the famous. The difficulty of doing this with an eighteen to thirty hour load plus extra-curricular jobs is much less clear than in the sciences, where *publication* is an indication of successful non-teaching work. There is no real equivalent to publication in the creative arts. Exhibiting as it now operates is too much of a lottery to be analogous to the regular publication in learned journals of the results of research. The artist can perhaps comfort himself with a glance at the composer who may teach composition and never have his own work played except by a college orchestra, which he must also recruit.

Nevertheless, the status of the artist in a college has risen unbelievably in the last fifteen years. He has become almost a full-fledged faculty member and is considered stable enough to find himself frequently loaded with the academic chores. But the nature of his contribution to general education is not often fully understood by Philistine presidents and deans who so frequently admit, or boast, in addressing groups of art educators, that they know nothing about art. Also they often suggest that we are answerable for, even accessory to, any deviation or eccentricity of an artist who gets into the public prints, and they do not quite forgive the lack of the PhD union card.

Many artists have faced these difficulties, solved them, and are completely accepted. Paradoxically, it is the artist who adapts, rather than his more "normal" colleagues. The increasing demand, in the last ten years, for the artist as teacher is cogent evidence of his ability to adapt and to contribute a valid part of a young man's or woman's education. But, while adapting suc-

cessfully to the campus mores, struggling, while he talks and listens to his students, for the time to do work which brings satisfaction if rarely fame, the artist has quietly encountered some problems that are less obvious:

(1) Studio teaching is more difficult than it looks. It used to be a snap with a couple of visits a week, to set up the model and to criticize. Now we don't conduct an atelier; we *teach*. This is partly because we think we have more insight into the learning process; partly because the student now tends to have a passive attitude and to expect to *be* taught rather than to learn. This passivity is found in all fields, but it is a special problem in art because of the lack of a clear utilitarian objective and of a traditional body of knowledge which the student tacitly concedes is significant. With this shifting of the burden, the teacher must *prepare* his lesson and *conduct* his class. This requires continuing thought outside the classroom, and he never accumulates a set of lectures which he repeats the next year. Studio teaching is so involved with the individual that a new group means a new curriculum.

(2) Studio teachers are on the defensive because theirs is "expensive instruction." For example, an eighteen clock-hour (six semester-hour) studio teacher's load with thirty in a class at a salary of \$4000.00 costs \$11.10 per student per semester-hour. An English instructor teaching twelve semester hours, with the same size of class and salary costs only \$5.50 per student-semester-hour. We have plenty to worry about without these mundane figures, but somebody in the administration is thinking about them when questions of increased staff, salary, or space come up.

(3) There is a burden on young instructors when big names come for a few months, are given small classes of gifted students under ideal teaching conditions, and leave the hackwork to the permanent employees. There is the compensation of the big name's stimulus, if he is really good, but this shot in the arm emphasizes still more the difficulty of being stimulating oneself year in, year out, without the heady help of fame.

(4) The hampering or muting effect of close contact over long periods with adolescent minds. This need not happen in large Universities where there is plenty of interesting adult company and active minds in many fields provide cross-fertilization. But in smaller colleges in the provinces it is not an insignificant problem.

(5) The insecurity of young artists who have gifts but no tenure. Their success outside the college depends on the caprice of juries, and inside on that success or student popularity (politics) or a benign administration (luck). The real quality of their teaching is recognizable only in the hindsight of their good students several years out of school.

In spite of all this, the artist's record in college is good and his lot is better than it used to be. There are some things he could be granted now that would make him more productive and a better teacher. A bill of rights could well grant him: an eighteen hour limit to his contact hours, adequate private space for his own work, limited enrollment in studio classes, no concurrent classes unless they are very small, predictable extra-curricular jobs, inviolability of spare time, recognition of his own creative work as valuable for teaching rather than as a bid for publicity for the institution. In some institutions this has already been achieved. The enlightened and able department head is a big factor. Some publicising of good conditions helps the laggards. It would be good to have repeated discussions on this topic at College Art meetings.



KENNETH F. BATES, "HARLE-  
QUIN," design for enamel plaque.



# HOW THE JURY FUNCTIONS

*By Kenneth F. Bates*

**W**HAT goes on behind the scenes during the harassing days and nights while an art jury remains "in residence" is not directed in any critical way toward the organizations which employ such juries, but toward the perpetually disgruntled and hypercritical exhibitor who may become more quiescent should he be inclined to understand some of the facts.

As in the case of most jurors, I have always been one who submitted to the jury, and hope to continue doing so, without falling into the group which is always abundant known as the 'malcontented.' It is only in recent years that I have been asked to stand on the opposite side of the fence, and judge others (including my own contemporaries), even as I have always feared to be judged.

Perhaps what I mean to say is that I fear to be 'compared' rather than 'judged.' This trepidation in regard to having one's honest endeavors placed on a table along side of other artists' equally sincere attempts explains in part the typical artist's sense of insecurity, and places both him and the one who will pass judgment on his work in an equally humiliating position. Both the artist and the artist judge feel incompetent and humble when in the presence of a truly inspiring accomplishment. The artist realizes that from his hands and mind has come a kind of spiritual expulsion, and the juror, if he is also an artist, is suddenly conscious that neither judgment nor comparison is necessary. The need for such selectivity occurs, unfortunately, because of the overwhelming number of pseudo-artists, who, for reasons of their own, doggedly persist in submitting the results of their leisure hour activities to exhibitions which were primarily intended to give pleasure to the public as well as to raise aesthetic standards. These who are not artists, except in their own opinions, and who fearlessly present the most fragmentary stages of their ideas, seem to have no compunction about being judged by those who may have spent a lifetime of study and research beyond that point of development. It is the most presumptuous thing, so the jurymen think, and it is the most natural thing, so the amateur thinks. He seeks criticism, but conversely never accepts it. Such amateurs constitute the host of disgruntled and dissatisfied craftsmen. Their rationalizing amounts to: "We never cared for the juries' opinion anyway, we only make what we know the public wants and buys."

Perhaps the amount of concern over such a situation depends by and large on the jury itself, that is what type of jury it happens to be. There exists a major difference between the "art connoisseur juror," and the "producing artist juror." The latter has always within himself a more pungent sense of "*La critique est aisée, et l'art est difficile*" or according to Zeuxis "Criticism comes easier than craftsmanship." None of this tinge of sentiment becomes the professional critic, or the connoisseur type of juror, and consequently he may be the better person to be asked to stand in judgment.

My discussion concerns only the judging of crafts, the so-called 'decorative arts,' and in particular the exhibitions of national scope in which it has been my privilege to participate during the past years. It has always seemed more logical and right to me that the factor of craftsmanship or more specifically "skills" in manipulating various media such as clay, metal, threads, and glazes should carry more weight in an exhibition of this type than in one which deals primarily with pictorial expressions on a two dimensional surface confined within the four boundaries of a frame.

Let it be understood simply and finally that the craft object must be *made well*. Concurrently as fashions and styles dictate, some paintings must have a primitive feeling; a childlike, or 'rough handling' technique, minimizing the element of skill and stressing that of emotion, while the pot or the finger ring must be technically well executed or it is not a good pot or finger ring. I would go further to say, and I impart the consensus of opinion of the jurors with whom I have worked, that the pot must not only be made well, it must be made *carefully*. It must be made with loving care. Undoubtedly, the picture maker will claim that his picture cannot be made well unless it is made with loving care, but on the other hand his results are not subjected to the actual *handling* by a jury. This intensive handling, or tactile judgment is at once a decisive factor in determining good or bad craftsmanship.

A famous European potter, with whom I served as juror recently, possessed the most sensitive hands I have ever seen. These hands have caressed many Oriental master pieces of indescribable tactile beauty. Disregarding fatigue this gentleman, who was well along in years, assiduously picked up, explored with his fingers, and fondled or not as the piece justified, every one of over three hundred pots or bowls which were submitted to the exhibition with but a moment's hesitation his assertion would be: "This is good," or "this is doubtful," or "this is vulgar." The last expression contains an extremely powerful adjective if used glibly, but in the sense that he meant it no one objected to its use. To him the 'feel' of the pot was vulgar. He could as easily have judged it with his eyes closed. It was his hands which informed



him that the proportion, the shape, and the surface were repellent. So many times in appraising a pot where the above qualifications had failed one found that the color proved to be equally insensitive and vulgar. I have seen paintings which have a surface that might also be termed 'vulgar,' but which were never judged in the way the pot was judged. Possibly they need not be, but I believe that vulgarities of surface texture, whether they exist in a painting or a pot are usually accompanied by similar vulgarities in line, shape, rhythm, and movement. Of the two, the pot gets the more severe judgment, and the craft juror approaches his job with slightly different premises.

The craft jury is also confronted with an ever present problem which may be less persistent in the pictorial exhibition. It is the question of what is of "salon" importance, or has sufficient significance in and of itself as against that which is saleable and adequate for the commercial display, but should actually be labelled "merchandise" rather than "objet d'art." Before the first piece is judged a clear understanding on the part of the jury as to the emphasis of the exhibition is extremely important. This is a matter which only the directors or those responsible for the exhibition can clarify to the jury. Which type of show is intended—one which emphasizes the highest aesthetic standards, or one which places the emphasis upon less consequential objects displayed in the cases with low price tag aimed directly at the observer's pocket book? Frequently those sponsoring the exhibit desire a jury to perform double duty, and select both types of work. This is very unsatisfactory and almost never succeeds. Either the jury is of one conviction or the other. The success of the show depends largely upon the skill shown in the selection of its jury.

For the exhibition which allows small saleable objects, the jury may or may not be composed of specialists in each craft represented, but where the emphasis is primarily on high aesthetic standards, in my opinion, it is desirable to pick a jury of craftsmen who, by being specialists in their field, have experienced the perplexities and limitations of each medium to be appraised. A craft object might well have perfectly sound and legitimate commercial values, but if the point of view of the whole exhibition has been agreed upon as one of high aesthetic standards, which will promote original experimentation, such an object does not fit the picture. It is, and should be, immediately rejected by the jury. There is little cause for discouragement on the part of the exhibitor in this case, but rather cause for more careful consideration of the type of work submitted. Likewise there is little cause for condemnation of the jury, as its decision was governed entirely by the over-all character of the exhibition. This point of misunderstanding on the part of the submitting

artist is one of the most prevalent features of every craft show I have judged.

Sincerity, or lack of sincerity is promptly detected by any keen minded jury, whose sensibilities have been alerted to the momentous job before them. Sincerity, however, holds little weight, and is of inconsequential virtue if unaccompanied by an inspiration which is worthy of sincerity. It has frequently been said that "One can be sincere and still have nothing to say; one can be sincere in his stupidity." The sincerity of those who cannot be persuaded from "making pretty objects" in the home basement workshop, and who are insistent upon submitting their amateurish results to important craft exhibitions is indeed appalling. Imitations of the most base, even barbaric nature find their way into exhibitions where they must compete with, and be compared with pieces of great refinement and taste.

All of this selection, unless otherwise expedited by a preliminary jury, consumes as much valuable time and energy as the work of awarding the final honors and prizes. Many exhibitors are of the opinion that if their cherished creation is rejected from one show their next move is to submit it to another. This has happened on several occasions where I have judged, and by the simplest process of reasoning, I am certain that I became consistently less fond of the piece, and less fond of the exhibitor, whomever he may have been. It is a direct statement on his part that standards do not exist, that the whole game is a matter of chance, or at best depends on the jury. Were he to discard the piece and try again, or at least redesign the original attempt, I would be more likely to respect his integrity and his conception of art juries.

Standards of fine craftsmanship do not change. They are inviolate. A silver cigarette box for the modern cocktail table is skillfully executed, and suitably designed, or it is not, in exactly the same way that a 16th century enamelled triptych was well conceived, or was not well conceived. Edges, surfaces, proportions and appropriate function carry no less weight today than then. These are the tangible criteria used by the craft juror. His realm, or better stated, his method of procedure is unlike that of the painting juror. Instead of "viewing" the object he picks it up, turns it around, replaces it upon the table, and then makes his decision.

In some countries the integrity of the craftsman in creating a hand wrought piece is at variance with that in other countries. Greater demands are made upon the artisan through custom, and have been altered considerably by economic conditions. This, however, cannot be called either a deterrent or an augmentation to the standards of craftsmanship. For example, one juror for silverwork who is a descendant from three generations of Dutch gold-

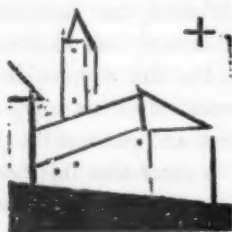
smiths was quite perturbed to find the American craftsmen making use of a commercially wrought safety clasp for a pin or brooch. In his own workshop he described the method and procedure for making the clasp by hand. It is a complicated process involving many hours of meticulous and careful craftsmanship. It necessitates forming, fitting, and soldering together seven minute parts of the mechanism. There are few craftsmen in our country who would consider such work to be a profitable, or advisable use of their time. Whereas the European silversmith would deem it a disgrace to utilize the commercial clasp the American craftsman feels no compunction whatsoever. A compromise must be reached in a case of this sort when jurors of two distinctly different backgrounds convene. It can be concluded that even at the expense of losing something which was fine of the old school point of view, perhaps much is gained in the fact that by allowing the machine to aid him rather than defeat him, the American craftsman is able to bring pleasure to a greater number of people.

The job of selecting the bad from the good is time consuming, and it is usually done immediately upon arrival at the warehouse or galleries where the work is first seen. This part of the task is accomplished without pressure, and at a time when the jury is fresh in mind and body. Large tables, or other available space is allotted for this preliminary discarding of pieces which all jurors feel certain would lower the level of show standards. It is not difficult to select "bad" from "good." It is more difficult to classify the "very good" and the "good." This takes greater concentration, each juror becomes more personal in his opinions and feels that he is vicariously being judged himself. The group is perceptibly diminished, and from it are picked the excellent pieces, the personal choices, the 'favorites.' There still remains the task of awarding the prizes, honors, and mentions to the "most" excellent from the "excellent" group. For this summation each member of the jury hopes to bring forth a rejuvenation of his energies, and endeavors to apply his utmost in mental acuteness, and penetration. Jurymen do not allow politics, sentiment or partiality to enter into this portion of the task, however much they may be continually accused of doing so. He may be outvoted, or concede to the majority, but I have yet to witness a juror of the "producing artist" type change his opinion. His own integrity and ideology are at stake, and he justifiably feels that because of these he is invited to be on the jury.

There are conditions which in my opinion could be improved. One condition which always confronts the jurymen is that of "specified" sponsored money prizes. Certain corporations or individuals when donating the prize make it clearly understood that unless the selection of the jury meets with

their approval continuation of that gift will cease. Should the outstanding pieces lean toward the more radical, or contemporary style, and the prize be designated for the "harmless" conservative type? The jury is hard hit to make a compromise. It would at least be more complimentary to the jury if prize money could be obtained without such stipulations.

One other complaint concerns that of awarding honors to artists who have had similar placings the previous year. This rotation process is often stated in the catalogue of the exhibitions, and inevitably requires some compromise on the part of the jury. A certain class may be very small, and the only work of merit is that of a prize winner of the preceding year. The jury must then automatically award the prize to the second best artist, and leave the superior work unmentioned. In meeting this situation, the system used by the Cleveland Museum of Art for its May Shows, has proven most satisfactory. Here an artist who might warrant first prize, but who received that prize the previous year, is awarded what is known as a "Special Award for Excellence" in any particular field. He may alternate Special Award, and First Prize for an indefinite number of years. In this case both the artist and jurymen are treated honestly and fairly. I am certain I hold the opinion of all juries throughout the country, that works of art should be judged on merit and merit alone. The judges' word should be final, leaving all political wrangling, heartaches, and tears to those in charge of the exhibition, newspapers, and art critics.



LIONNEL FEININGER, COURTESY BUCH-  
HOLZ GALLERY, NEW YORK

## WHAT SHOULD THE COLLEGE EXPECT OF THE HIGH SCHOOL?\*

*By Stefan Hirsch*

SINCE there exists as yet no broad agreement on the aims of education in general and of art education in particular, I shall represent here only the point of view of the so-called progressive liberal arts college. We aim to educate the student to become an integrated personality by teaching him a certain limited but properly chosen body of subject matter. His wholeness and creativity, as that of any person, must be determined by the effect of learning on the development of his moral, social, intellectual, emotional, imaginative and technical capacities.

This is what general education ought to be; but the term means nowadays a four year course surveying the histories of all western thought and culture, or even of man's universal accomplishments. It is bound to be superficial education, pseudo-encyclopedic and apt to leave the student with more alleged knowledge about which to be confused than when he started.

The other kind, specialized technical education, as it is administered in the physical sciences, in some of the social studies, and in the practice of most of the arts, is equally deficient in related and meaningful content. Both types of education fail to impart underlying assumptions, principles and philosophies. They fail to equip the student with attitudes and methods which permit him independently to get at these basic conditions of events and phenomena.

In the arts, whether approached through studio work or through historical efforts, it is impossible to arrive at a deep understanding of one's own work or that of others without developing his moral, social, intellectual, emotional, imaginative and technical endowments, simply because every real work of art is suffused with these ingredients of fullblooded humanity.

What we expect of the high school then, is the simultaneous cultivation of these endowments in the student and, to be sure, we expect this of the colleges and graduate schools too. Obviously not all these qualities can be developed at an even pace, but none of them may ever be put off pending

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\* Adapted from a paper presented at the Eighth Annual Conference of the Committee on Art Education held in New York at the Museum of Modern Art, March 24-26, 1950.



greater maturation of the student. Is not maturity precisely a balanced and continuous unfolding along these lines, throughout life and to a ripe old age?

To be more concrete, we should not merely stress the emotional side of art as so many high schools, especially those of the experimental and "progressive" persuasion do, because they want to "free" their pupils from aggressive and defensive traits. Psychologists have tampered too much with elementary and high school art, fascinated by the diagnostic and therapeutic opportunities those emotional aspects offer. But many a psychologist's own technical and intellectual grasp of art has been so inadequate that his conclusions and his influence have counteracted the particular good in such education. Nor should the technical phases be stressed as they have been in other high schools, mostly the public ones. It leads inevitably to commercial specialization and exploitation, and to a complete misunderstanding of the role and significance of technique.

A consciousness of the inescapable congruity between artistic intent, form and technique, noticeable in all great works, should be cultivated from the very beginning of all art education. I will not here suggest specific teaching methods for different age levels while we are not yet clear about objectives; but to instill in the student a sense of this congruity, it is clear that his intellect must be drawn into the game. His critical faculties must be engaged to ask and to answer the question: How does this particular technique *fulfill* the demands of the felt intent and the imagined form?

This question is, of course, the central question of all criticism, hence of all art appreciation and art history courses, although there it may have to be inverted to read: What does this particular technique *reveal* about the formal imagination and the intended emotional charge in the work?

Are high school students really too young to deal with such abstractions? Or do we have some economic and social reasons for keeping them infantile so long? Do the teachers perhaps feel too snug in their tight little ivory towers of facts? Or in their warm nests of brooding emotions?

Could not high school students come to college with some understanding why, for example, chiaroscuro was invented in the 14th century, what changes of mind had occurred to force this, instead of letting Giotto spring full-grown from the head of Cimabue or by just crediting Masaccio with ineffable genius? Could they not be taught to find out why, around 1900, Newtonian space concepts underwent a metamorphosis and why, in art, classical perspective had to disappear? Could they not come with an awareness that to paint "modern" is not simply to explode all over a canvas, distorting or disembodimenting noses, trees and the descendants of absinth glasses? Could they not come at least with some realization of their purposes, whether they be expressive or formal;

and with a sense of the need for social and scientific standards and convictions beyond sheer self-indulgence?

That, of course, would presuppose their ability to read intelligently, critically and profoundly—and not only on art. They would have to sharpen their wits in orderly discussion by which I mean exactly the opposite of bull sessions. They would have to be able to maintain the detachment of the scientist as well as their own ability to feel and to imagine, without harboring a sense of guilt about either, and they would have to do this in *every* field of learning.

Here we have then the aim of the healthy education of the whole person and I see no reason why the high school should be any more exempt from the obligation so to educate than the college. The student's goal must be to learn through co-ordinated creative, critical and historical studies to understand the object under discussion, but not merely for its own sake. He must also seek to clarify through this an understanding of himself, i.e. of his capacities, limitations and motives. He must strive to comprehend others, their capacities, limitations and motives. He has to grasp his own relationship to the world as a consequence of such insights and thus, of course, gain a deeper awareness of the object originally under discussion.

Apparently we expect of the high school more mature students, more plastic human beings. I know that college boards and such things are largely responsible for some of the sins in high school teaching and it would therefore be quite proper to reverse our topic and ask what high schools expect of colleges. The question is on the tip of everybody's tongue, and I have seen a good deal of college art teaching which is sadly delinquent concerning those artistic and human values which I have here postulated.

Those high school teachers present are probably in this audience today because they have already some misgivings about art education in our schools. If I have said nothing really new to them, I hope at least that I have said it clearly enough to point up as sharply as possible what has to be said. It concerns not only high school teachers but all art educators. And it cannot be said often and loudly enough.

This paper was one of three read at a panel meeting of the Eighth Annual Conference of the Committee on Art Education, sponsored by the Museum of Modern Art in March, 1950. The interesting feature of the discussion which followed this and the other papers from the panel, by Mr. Mervin Jules of Smith College and Mr. Walter Simon of Virginia State College, was that the high school teachers on the panel as well as other teachers from the floor made an almost unanimous plea for colleges to demand work in art as an entrance requirement.



This raises one of the knottiest problems in American education and deserves a few words of examination. It touches not only upon the general validity of course requirements for admission to advanced studies but also on the embarrassing differences in such requirements as they exist in many and various colleges. To avoid a generalized dissertation I will only discuss the plea for the art requirement itself.

It is no secret that in many high schools the art department is treated as the stepchild, and that art teachers, many extremely able and devoted, would seem to be right in expecting substantial benefits from the establishment of that requirement. But because of their great plight, budget restrictions, lack of proper space, overwork, and what not, they are apt to forget the very nature of art and the attitudes of many pupils and parents toward it.

While it seems more true than untrue that most young children display astonishing imaginative and projective gifts in the arts, it certainly is true that these talents are inhibited around the age of puberty and brought to almost complete extinction during the ensuing years. It might be practical to explore the nature of those forces in the American environment which cause this devastation the results of which may be seen in the looks of our streets and interiors, in our school and college architecture, and in our advertisements and magazines. Those of us who have any inkling of the causes realize that to tackle this problem at its source would be tantamount to fomenting revolution.

There are, however, some children whose original gifts have not been so deeply submerged that they cannot be resuscitated, provided the youngster in question shows willingness. This exists probably more often than one would surmise and it is perfectly proper to give them the opportunity of exposure and invitation to art. High schools and colleges are doing just that, with varying degrees of adequacy.

But let us think for a moment of all those others whose art propensities have dried up completely. What would happen to them if colleges set up the entrance requirement in art? Many, highly able in some other fields of learning and tolerably capable in most of them, would simply not be admitted to any college. Our national life would thus become impoverished precisely where the motivating idea was to enrich it. In cold reality the art requirement would boomerang. Colleges would become perfunctory in the enforcement of the requirement and would admit students who had flunked their art courses but were otherwise good college material. They would not deprive themselves of potential scientists, linguists, and economists, and would become less friendly toward the arts. At least the admissions officers would and they can

wreck an art department. As a matter of fact, colleges here and there, are weakening on admission requirements in such fields as mathematics and languages which they consider vastly more important than the arts.

It must be obvious from my initial statement that I am in sympathy with such relaxation of standardized admissions procedures; that I am for the youngster who has learned to think straight instead of arriving with a mass of undigested subject matter. It must be equally clear that no one can learn to think straight without applying himself to some very definite subject matters and that, having learned it, he is bound to be led from the original subjects to related fields and that thus he may even—I say may—arrive in the garden of art. Moreover it is quite normal for most youngsters to be interested in more than just one general topic and their chances to develop both logical and imaginative ways of thinking are not too bad as long as the schools do not impede this process, as many, alas, do. Those children intellectually not capable of this growth have no business in higher education anyway.

In closing I would like to say that the above mentioned incitement to riot may not even be necessary. The current amateur movement in the arts is either a modern variant of the St. Vitus Dance or a real trend toward a folk art. If it be the latter it would be no calamity; no historian has yet shown that a vigorous folk art has ever been the cause of the collapse of a culture. If the former, it will die unlamented. But I suggest that the despairing high school art teacher, rather than look to the colleges for more of the superannuated mechanisms of entrance requirements, take solace at the sight of those plumbers, housewives, doctors and prime ministers who, but a few decades ago, would rather have been caught dead than esthetic. They may yet create an atmosphere which in itself *is* a requirement for art, especially when they find out that Douaniers don't grow on the same kind of trees from which they have fallen, and that they need art education.

## FINE AND COMMERCIAL ARTS RE-DEFINED<sup>1</sup>

By Douglas MacAgy

IT SEEMS a pity that such a tiresome relic as the linkage of fine and commercial arts must occupy our minds at this date. But the concept persists as one of the most stubborn obstacles to clear thinking in criticism and education today. With reference to the latter field, the National Association of Schools of Design has posed the question this way: *Can the seeming conflicts between modern fine arts and the commercial arts, as the student so often sees them, be reconciled for him?* We can readily agree that a conflict between commercial design and modern painting and sculpture does exist in the minds of many students. Before we may "reconcile" the conflict for these students, however, we must be sure that reconciliation is possible.

That fine and commercial arts are somehow related is, of course, traditionally supposed. And it has been customary to regard the latter as a poor relation of the former. In his initial *Discourse* at the opening of the Royal Academy in 1769, Sir Joshua Reynolds declared:

An institution like this has often been recommended upon considerations merely mercantile; but an Academy, founded upon such principles, can never effect even its own narrow purposes. If it has an origin no higher, no taste can ever be formed in manufactures; but if the higher Arts of Design flourish, these inferior ends will be answered of course.

The notion of the beneficent influence of fine art on commercial design has been maintained in English thought from Reynolds to Herbert Read. Others, however, believe that such a distinction in the visual arts is now obsolete. At this meeting we have witnessed Philip Elliott's expression of concern about the social snobbism which rates fine art above commercial art—a motive that may indeed be out of date. But social factors are not the only ones to determine a distinction.

Rather than contend, with Mr. Elliott, that "the distinction between fine art and other art has *lost* its meaning," I would suggest that the distinction has *changed* its meaning. In terms of the simple analysis required by brevity in this paper, I propose to distinguish two main types of expression in visual arts as they are practised today. Unlike the old division between fine and mercantile

<sup>1</sup> Adapted from a paper read at the annual meeting of the National Association of Schools of Design, Cincinnati, November 28-29, 1949.

arts, my distinction cuts across the lines of painting and sculpture on the one side, and commercial design on the other.

In brief, the first type is *essentially* a communicative structure which tends to be coercive in character. The second type *may* communicate and is, at least overtly, *non-coercive*. One virtue of this distinction is that, while subject to value judgement, it escapes that stigma of obsolete standards which elevate the painter and lower the designer merely on the basis of their socially classified occupations.

Much advertising art is communicative and coercive, but so is a lot of painting. In painting, for example, the social comment of Ben Shahn and the admonitory surrealism of René Magritte may be characterized this way. On the whole, the so-called decorative arts, including industrial design, bear these characteristics more lightly than advertising art; they often allude to the atmosphere of the opposite type. Even so, the distinction between a book-jacket or textile designed by Alvin Lustig and a painting or drawing by Paul Klee is decisive, and I believe an important aspect of this distinction may be seen in the division I propose.

Despite the character of much contemporary art, and in the face of the considerable literature on perception and motivation in the arts, there seems to have been a tendency to overemphasize the visible side of aesthetic form. The tendency is especially noticeable in art schools. We too often stress "plastic form" and sensory exercises at the expense of problems of meaning. We overlook the more comprehensive nature of creative and responsive processes of experience. It thus becomes easy for the unreflecting observer to identify a Kleenex container with a painting by Mondrian. The drug store threatens to displace the museum—or vice versa in some instances.

In a very general way, both types of design suggested here might manifest a *genius loci* in the formal preferences of our time—as the cone (called by Gaudier-Brzeska the "Vortex of Fear") was basic in some African art, and as the bevelled square underlay much Chinese art. The relations between certain preoccupations with visual shape and patterns of thought may have profound cultural importance. Copernicus, for example, was so governed by the idea that the circle is perfect, and that perfection is Godly, that he assumed the heavenly planets must inevitably move in circular orbits about the sun. It is possible that similar formal preferences appear in visual expressions of various types in our culture.

The vague and inclusive compass of such appearances, however, does not seem to me to warrant the notion that all types may be dissolved into a single concept. Useful distinctions between some of them may be discovered

by glancing less at the visible properties of form than at certain details of creative and responsive acts.

Just as society is divided into individuals of many types, so the mind of the individual is divided. To the familiar pattern of horizontal mental levels in depth psychology, we might add vertical divisions to represent the various roles the individual may adopt within himself. The gridiron which this figure suggests is, of course, inaccurate because each compartment—each role—is always changing its shape, quality and importance in relation to others. There is, so to speak, constant converse between one part of our personality and another part.

Recently Kenneth Burke pointed out that, when you criticize yourself, "you are taking into account a social character that is not merely yourself." Referring to the Socratic idea of the internal dialogue, he said that "each individual contains several roles or personalities which have been built out of his situation. And he learns how to develop a thought by a process that could be reduced to alternating statements and rejoinders."

Now, to reduce the complicated processes of the creation of a visual advertisement to a naïve formula, we may say that the design department of the mind converses with the department of public attitudes. The design department asserts: "Here is a beautifully shaped bottle which will be sure to sell the whisky." "No," responds the public attitudes department, "a beautifully shaped girl would induce more sales." The advertisement is the outcome of such an internal conversation, and the artist whose internal roles most accurately reflect their social counterparts in the external world will be the most successful practitioner. His cranium contains an effective advertising agency in miniature.

The important thing to note here is the necessity of communication. The various mental roles in this action are consciously acknowledged correspondents of attitudes and social roles in the community at large. Non-communicative impulses would have to be ruled out.

Moreover, a demand is being made on the community. Through the design, people are being persuaded to buy a given brand of whisky. Certain causal sequences are being manipulated, and for such control a conscious recognition of the formula *A plus B produces C* dominates the form. It is this rhetoric of communicable concepts that distinguishes the first type of expression from the second.

The second type of expression involves an internal conversation in which some of the roles cannot be identified with recognized counterparts in the outside world. Communication is uncertain. Goethe told Eckermann that he



was "rather of the opinion that the more incommensurable and the more incomprehensible to the intellect the poetic production is, so much the better is it." Because these "poetic" resources of the mind cannot be circumscribed like units in a production line, they do not lend themselves to manipulation in conventional causal sequences. Rhetorical controls are subject to unknown motives—to hazard and miracle.

While these two types are distinct in theory, in practice they frequently shade into each other. And it is because of this shadowy region, I think, that we find so much confusion in the minds of students and public alike. If the extremes are kept in mind, however, the distinction is not merely one of degree, but of kind. In this way the conflict in students' minds may be resolved into separate issues; but by the nature of the issues, a claim of reconciliation would be deception.

The National Association of Schools of Design has asked a second question which may be interpreted in terms of the response to the first. *With academic methods of art instruction generally discredited, have any important values been lost? Are we in danger of creating a new academic?*

Traditional art instruction, as I see it, is a mixture of romantic and classicist ideas and devices. What passes as "academic" usually refers to the classicist frame where its edges have not been softened by romantic erosion. Reynolds, again, provides a convenient precept of the old order.

"I would chiefly recommend, that an implicit obedience to the *Rules of Art*, as established by the practice of the great masters, should be exacted from the *young* students. That those models, which have passed through the approbation of ages, should be considered by them as perfect and infallible guides; as subjects for their imitation, not their criticism."

Broadly speaking, classicism valued reason above imagination and knowledge above passion. A premium was placed on "conceptions" in logical form and emotions were often considered as lower acts of thought. It was thus possible to set up a communicable system of clearly defined precepts. Students could be led through a series of commonly understood steps to a predetermined goal. Deviations could easily be seen and duly punished, while competent conformity could as easily be selected for reward. In the absence of acknowledged mystery, instruction was a simple matter. As Machiavelli put it: "Government is nothing but keeping subjects in such a posture that they may have no will, or power to offend you."

Some of our faiths today would be embarrassed by this system. My colleague Ernest Mundt described the situation this way: "The insights of psychoanalysis and other studies of the human soul have shown that our intel-

lect is not the rider in the saddle, but appears in the less flattering role of a would-be rider who has his rather unruly horse by the tail. . . . The horse is not only much bigger and stronger than we think it is; it seems to be getting bigger with every paper published on the subject."

It is clear that the second of the two types of expression discussed above could receive very little of value from the traditional academic system of instruction. The first type, however, because it involves overt correspondence between recognized social attitudes and includes consciously apprehended manipulative techniques, may be reducible to a set of rules that would be analogous in method to the precepts of classicism. In this case, the canons would be those of salesmanship and industrial efficiency.

This type is vulnerable to the charge that we may be in danger of forming a new "academic." Norms may become firmly established. Buying habits are becoming codified. Industrial plant reconversion is expensive and thus tends to fix designs at an already accomplished level. Style changes, where and when they occur, are apt to be motivated by gain through artificial obsolescence; and they are controlled by more or less predictable cycles. These and other forces may set a predetermined goal for designers, towards which schools could prepare a neat path. Rules could be derived from existing models and obedience made a mark of success. Teaching itself might become easy and respectable again.

Some interested observers regard this tendency with mixed feelings. What is gained on the mechanical and economical side might well involve an inflexibility and sterility that would sacrifice sales. Public tastes evidently are subject to a remarkable degree of regimentation, but the average mind does not yet coincide in every detail with the electronic brain. A truly popular academicism of this sort might be the product of a cybernetic culture that has not yet been attained. At present there appears to be a margin for imagination. And it is this troublesome margin which has helped to confuse the distinction between fine and commercial arts.

It does not, however, invalidate the distinctions proposed here. The artist whose work must function as a persuasive communication simply accounts for a certain imaginative margin in his total act of creation. His success is conditioned by the limits of imagination in the public addressed and by the accuracy of his sympathies in projection. Alert advertising art directors are keenly aware of this calculated virtue. Charles Coiner, vice-president and art director of N. W. Ayer and Son, has deplored the shortcomings of the trade school which does not cultivate it in its art students. He deplores equally the "fine" art school which ignores the merchandising determinants of design



in its commercial courses. The first is victimized by the snobbism of specious practicality. The second is embarrassed by invidious sentiments of prostitution and compromise. It is an unfortunate fact that most of our art schools are not adjusted to prepare students for the purposes they profess. Openly acknowledged distinctions such as those suggested in this paper might help us to make our educational and critical responsibilities more supportable.

LIONNEL  
FEININGER,  
COURTESY  
BUCHHOLZ  
GALLERY,  
NEW YORK



## THE CABINET OF DR. CALIGARI AS FINE ART

By Jerome Ashmore

ALTHOUGH frequently mentioned as an art form, motion pictures generally do not measure up to this judgment. It might be accurate to say that less than one per cent of all movies approach an art form, with the majority of these being of European origin. However, since the classification "art form" is comparatively broad and loose, it admits discussion as to whether many examples among motion pictures could not be subsumed under it and then follows a heterogeneous mixture of titles that one man would accept and another would reject.

Art is extensive and allows many interpretations and differences in opinion as to what it embraces, with a vast number of objects and actions that could claim a position under its head. And because of the puzzling gradation of seeming species, statements about the genus "art" are frequently equivocal.

If one is propelled by a desire to clarify, something after the manner of the French, and attempts to snare and catalog kinds of art, he may omit some kinds that others would include, or include some that others would omit. If the attempt be exceptionally comprehensive, it must include forms that are questionable; if it be restricted, it must omit forms that might deserve a ranking as art. Any classification will no doubt be based on a previous definition and all definitions of art are vulnerable. "What is art?" and "What does art include?" are questions that perpetually fail to provoke a complete answer. The surveyor has not yet existed who can lay out the field of art.

But if the term "art" is replaced by the term "fine art" the classification immediately narrows and equivocality almost disappears. Fine art is exclusive and its restrictions indicate what can be included in its area and what cannot. There is a widespread understanding of criteria that qualify or disqualify a work in using the predicate "fine art." By academic agreement this predicate fits only certain works of painting, sculpture, architecture, music or literature.

Motion pictures have not yet earned a permanent place among the fine arts. If they ever do, one example to support their claim may be *The Cabinet of Dr. Caligari*. This unique production has characteristics usually associated with only the most orthodox fine art. It imitates a dramatic action, it affords a satisfaction of a desire through the imagination and it reveals profound prin-

ciples of eternal truth. It does all these in the manner of a typical artistic expression.

To test the qualifications of this film as fine art, we may seek in it three levels of meaning that distinguish an object of fine art from other objects. With these meanings an object may or may not be fine art, but without them the object definitely is excluded from consideration. The three levels of meaning suggested are surface meaning, literal meaning and symbolic meaning.

The surface meaning of *The Cabinet of Dr. Caligari* is found in perceptions of what appears on the surface of the film as projected on the screen. In the painted scenery the observer notices a strong linear treatment with a dominance of angles. These seemingly inevitable angles and frequent oblique lines do not result in a pattern; yet at the same time they are not confusing. They form an asymmetrical composition with a fascinating internal unity. The texture of the lines is coarse and the écriture is almost a scrawl. These qualities are accentuated with surrounding faint grays, presumably whites influenced by the photographic process and projection. The entire linear composition on the backgrounds and properties reflects carelessness, but it is a coherent carelessness.

A definite reaction to the surface is felt through the medium of motion. Of all the elements the movies may use to attain the status of art, one of the most distinctive is motion. Like the dance they can represent motion of shapes and masses concretely and furthermore can preserve the representation for frequent repetition. However, beyond *The Cabinet of Dr. Caligari*, few movies attempt to make motion an element of art. One that comes to mind is *The Last Laugh*. It is possible that one of the great merits of *The Cabinet of Dr. Caligari* is its success with motion as an art value of the surface, that is, with motion having a tempo, rhythm and direction that gives it significance in itself. The creator Dr. Robert Wiene has taken the raw material "motion" and given it a form and meaning through restrained tempo and uncertain direction producing, when desired, the effect of a threat to the collapse of balance. Of course, what the spectators call the characters of the play provides the motion. In the surface meaning the characters become merely moving shapes and masses. The threat to the collapse of balance signified by the occasional failure of these moving masses to maintain direction and orientation conforms with the backgrounds against which they move. It almost seems as if a cosmic rhythm were influencing this unusual flow of motion.

Altogether the sensuous surface of *The Cabinet of Dr. Caligari* produces an impressive effect. The mere lines, solids, lighting, shadows, and motion unite to convey a mood of instability, mystery, and perplexity. This surface

ensemble seems to revolve on an axis of uncertainty and is suggestive of the paradoxical situation and unexpected sequence of events provided by the story itself.

The second meaning of any work of art is its literal meaning. In such a piece as a movie the literal meaning is the bare narrative of the happenings beheld. Or, stated another way, it is the action imitated by the players, apart from further reflection by the spectator. In *The Cabinet of Dr. Caligari* this consists of an account, as completely objective as possible, of the overt experiences of the characters Francis, Alan, Jane, Dr. Caligari, Cesare, and others, in the background of a district fair and an insane asylum.

In the interest of brevity the literal meaning may be outlined hastily instead of elaborated and will then be as follows: Francis is in a yard talking with an acquaintance and remarks that "there are spirits everywhere about us." A girl, Jane, passes; Francis speaks of previous associations with this girl. The scene changes to a district fair where Dr. Caligari appears applying for a permit to exhibit which he receives but is treated insolently by the town official granting it. Outside of his tent Dr. Caligari talks to a crowd and attracts an audience, including Francis and Alan, to his performance inside. There is a prophecy regarding Alan, made ostensibly by Cesare, a somnambulist. Murders of Alan and the town official follow and police endeavor to apprehend the criminal. In the meantime Cesare enters Jane's bedroom and raises a weapon to stab her, but interrupts himself and carries her off instead. Francis is active in the search for the criminal and establishes the guilt of Dr. Caligari whom he pursues to an asylum. The sequence reveals Dr. Caligari's position as head of the asylum and also his studies in somnambulism. Francis and asylum assistants seize Dr. Caligari and place him in a strait jacket; then the scene reverts to Francis and his acquaintance in the yard. They walk into the adjoining asylum where the inmates, among them Jane and Cesare, occupy a great hall. Dr. Caligari reappears and Francis inveighs against him and is seized by the assistants. The literal meaning ends with Francis in a strait jacket.

The third meaning of any work of art is its symbolic meaning which turns out to be a multiplicity of meanings. Somehow through the creation of a work of art, even through the mere form of an aesthetic surface, there is something conveyed from the world of experience outside of art, some mysterious revelation about life. This something is art's symbolic meaning.

As a piece of art increases in greatness, its symbolic meanings increase in number. A great work of art overflows with a variety of symbolic meanings from which the observer can choose as many as suit his scope and inclination, and voice them as his appreciation of the work. It is as if these symbolic

meanings were a series of layers of significance and as one is peeled off there is another underneath.

In symbolic meaning *The Cabinet of Dr. Caligari* rises to a high rank. One person could not provide an account that would exhaust the symbolic meanings of this film. Art has diverse meanings to a diversity of people. That is the area wherein art surpasses both critic and artist, wherein it has a truth and a life of its own that defy formulation.

Yet anyone is at liberty to name some symbolic meanings that he sees in a given piece of art and accordingly here are a few to be found in *The Cabinet of Dr. Caligari*.

In general this work represents difficulties confronting the mind of man in his life on the planet earth and these difficulties may be seen in various aspects.

(a) We are shown the great uncertainty of knowing and thinking, not only by the characters and plot of the play, but also by that stroke of genius whereby the spectator has been mistaken throughout and does not know what he has been seeing until the last minute. With the exception of Caligari, the principal characters do not know what they are doing, cannot think correctly, and the spectator is placed in the same position. This is a revelation of a great truth about man—we do not know and we do not think with complete clarity and accuracy. "Things are not what they seem." This first meaning concerns man on his subjective side, confused and ignorant.

(b) A second meaning shows the world outside of man as an enigma and is conveyed by the whole atmosphere of the film. Somehow the total effect of this production carries us under a psychic force and touches an "x" factor outside of us. It makes us consider that we are in a world that is strange to us and that possibly, in our routine contact with a local environment of familiar physical objects, we have closed our minds and senses to supraphysical factors. Fundamentally the external world is unknown to us. It has a reach beyond our grasp. Likewise the suggestion of enigma is not new to art. *Mona Lisa*, also many Botticelli faces, and the sculpture of Francesco Laurana, carry an expression that is conceivably a reflection of the enigma created by the surrounding world. *The Cabinet of Dr. Caligari*, in common with the greatest art, establishes its own universe.

(c) A third meaning is the revelation of the principle of inversion that applies to things going through the mind of man. We decide on some course of action for ourselves. It rarely occurs as we anticipate it. There is usually considerable difference between what we think and what we should have thought. Robert Burns noticed this in his words, "The best laid schemes o'



mice and men gang aft a-gley." St. Augustine tried to guide us with a wise and powerful word, *fallor* (I deceive myself). Francis tried to put Caligari in a strait jacket and leave himself at liberty, but Francis was put in a strait jacket and Caligari was left at liberty.

This principle is as old as the world—affirmations end in negations. It even extends to material things. In physics it is formulated in the law of action and reaction. One of the principal laws of physical force is that actions and reactions are equal and opposite. A sellers' market ends in a buyers' market; The League of Nations' efforts for peace end in war; day ends in night.

It is one of the great achievements and distinctions of art to be able to capture a universal principle in a particular form, that is, in the work of art itself. It is plain that *The Cabinet of Dr. Caligari* has captured the universal principle that affirmations end in negations.

(d) A fourth meaning is openly stated in one of the sub-titles near the beginning of the film—"The frightful is always in our midst"—and from that point the whole movement and sequence holds this emotion. At no interval do we feel that the frightful is not in our midst.

This is the characteristic that tempts one to call *The Cabinet of Dr. Caligari* a great example of the European art movement—expressionism. Like expressionistic painting *The Cabinet of Dr. Caligari* transforms a mood or an emotion into form.

It is startling to note the kinship between *The Cabinet of Dr. Caligari* and many of Chirico's early paintings, for instance, *Melancholy and Mystery of a Street*. Both depict the inscrutable forces that surround us, both succeed in making the real unreal and the unreal real, and both are superlative pieces of an expressionism that differs from the conventional expressionism which emphasizes a subjective mood of the artist and requires the observer to transfer it to an objective mood. In contrast *The Cabinet of Dr. Caligari* and Chirico's paintings are *first an objective mood* and become a subjective response according to the will and acumen of the observer. One who objects to calling this expressionism might accept the designation inverse expressionism.

The assertion that "the frightful is always in our midst" is not necessarily fantastic, nor does it need to imply hallucination or abnormal psychology. It is widely believed as a fact and, while in our present state of knowledge one cannot prove it in an ordinary way, its authenticity is acknowledged by millions. An illuminating way to illustrate the extent of such a belief is by reference to one of the largest Christian denominations. It is an important doctrine of the Roman Catholic faith that we are surrounded "by evil spirits who



wander through the world seeking the ruin of souls." Such an established doctrine within Christianity indicates that the corresponding meaning of *The Cabinet of Dr. Caligari*, while it may be false or incapable of logical proof, is no transient thing, nor is it particularized to a select few.

(e) A fifth meaning presents to us a prevalent question that persistently eludes a complete answer: "What is the difference between sanity and insanity?" Who can tell? *The Cabinet of Dr. Caligari* reveals that the line between these two mental states is exceedingly fine, too fine to be seen by the naked eye. The spectators couldn't see it; they had to be advised by the ending. Do we determine sanity by whether or not the case in question resembles the majority of cases called sane? Do mere numbers of people possessing a certain mental state establish sanity? One of the standards used to judge between sanity and insanity, as well as for many other purposes, is the opinion of the majority. Is a person sane or insane because of what a majority thinks? The majority of western peoples living in the year 990 A.D. thought the world was coming to an end in the year 1000. The majority of people seeing this film thought Francis was sane. On this point *The Cabinet of Dr. Caligari* is a great satire on the opinion of the majority, which is another of its multiplicity of symbolic meanings. It is also a subtle thrust at the world. It suggests the proposition that the world is an insane asylum. You might say it picks words from Shakespeare, "this topsy-turvy world," and objectifies them.

It is interesting to illustrate an entirely different meaning of this same film by considering Siegfried Kracauer's interpretation. For him it centers on the point that the inhuman Dr. Caligari manipulates to do evil but also proves to be a psychiatrist who is trying to save the hero from insanity, with a meaning that authority is morally reprehensible but humanly necessary. Kracauer, whose viewpoint is mainly social-political, also sees the film as showing the soul of man being faced with the seemingly unavoidable alternative of tyranny or chaos.

Art through the centuries has the characteristic of reflecting the society and time in which it was produced. The art of a place and period is a record of the beliefs and character of the people of that place and period. Much of the science of archeology deals with historical reconstruction of civilizations by inferences from reclaimed objects of art.

One of the most obvious meanings of *The Cabinet of Dr. Caligari* is its representation of postwar society, explicitly in Germany in 1920, implicitly elsewhere. Today we are in another postwar world and can conveniently, if not comfortably, judge how truly *The Cabinet of Dr. Caligari* is a reflection of

a pathological society of the kind that has followed two wars of the twentieth century—whole groups of people infected with conflicts, crime, instability and delusion.

Besides depicting a postwar social pathology, *The Cabinet of Dr. Caligari* is a masterful treatment of the irrational, of the enigmatic, of the mysterious reverse side of what people call real. These kinds of elements are difficult to represent artistically and *The Cabinet of Dr. Caligari* has made a classic attempt. Like Chirico's painting, this motion picture teases us out of the commonplace into the cosmic.

These symbolic meanings show us something unpleasant but prevalent, something inscrutable but evident, something fearful but truthful. If a motion picture could be called fine art, *The Cabinet of Dr. Caligari* seems to earn such a description.

### CONTRIBUTORS:

Jerome Ashmore is Art Director of the Chevrolet Motor Division Central Office Art Department and a member of the American Society for Aesthetics.

Lura Beam is Art Associate for the American Association of University Women.

Stefan Hirsch is Professor of Fine Art and Chairman of the Art Division at Bard College, Annandale-on-Hudson, New York.

Douglas MacAgy is Director, California School of Fine Arts, San Francisco and a member of the American Society for Aesthetics.

George Rickey is Associate Professor of Design, Indiana University and visiting lecturer for Association of American Colleges.

CONSOLIDATED STATEMENT OF INCOME, EXPENSES AND CAPITAL FOR THE  
YEAR ENDED DECEMBER 31, 1949

*Revenues:*

Memberships .....	\$16,830.74	
Income from Investments .....	430.72	
Sales: Books for account of members .....	\$13,862.76	
Less: Books purchased for account of members .....	12,812.08	1,050.68
Sales: Miscellaneous .....	1,492.01	
Income Carnegie Corporation \$30,000.00 Trust Fund .....	675.00	
University and Museum subventions* .....	6,650.00	
Art Bulletin back issues .....	979.98	
Settlement for loss of back issues of the Art Bulletin through fire .....	1,000.00	
Miscellaneous Art Bulletin income .....	314.48	
COLLEGE ART JOURNAL income .....	1,395.01	
<i>Total revenue</i> .....		\$30,818.62

*Expenses*

Art Bulletin printing and editorial expenses .....	\$11,680.67	
COLLEGE ART JOURNAL .....	3,865.81	
Art Bulletin Index .....	6,383.24	
Salaries .....	6,383.24	
Annual and Board Meetings .....	488.56	
Office Expense .....	626.93	
Insurance and Annuity premiums .....	684.34	
Miscellaneous—Promotion, overhead, etc. ....	4,164.01	
<i>Total expenses</i> .....		29,425.34
Excess of revenue over expenses .....		1,393.28
Capital, January 1, 1949 .....		16,538.77
Capital, December 31, 1949 .....		\$17,932.05
Accounts Receivable .....	\$3,962.76	
Accounts Payable .....	175.10	

\* Carnegie Corporation of New York; University of Chicago; Princeton University; Harvard University; Kress Foundation; The Frick Collection; Yale University; New York University; Institute for Advanced Study; University of Michigan; Indiana University; Columbia University; Bryn Mawr College; Wellesley College; National Gallery of Art; Vassar College; Oberlin College.

# news reports

## PERSONAL NOTES

Fred Green Carpenter, artist and teacher, is retiring from the faculty of the St. Louis School of Fine Arts at Washington University.

John Boylan is the new director of the Roswell (New Mexico) Art School and assistant director of the Roswell Museum.

Suzanne Taub has been appointed art editor of *Centennial Syllabus*, a publication of Northwestern University.

George Swinton has been appointed instructor in graphic arts at Smith College.

John Wesle, Art Department Head at Central College, Pella, Iowa, during the past four years, has been appointed Director of the Sioux City Art Center. He is to begin his duties with the Art Center in September.

Syd Fossum of Minneapolis is teaching watercolor the first term of the summer session at the University of Colorado.

Lillian R. Field, current Supervisor of Art in the Province Public Schools, has been appointed to fill a new office of Director of Art for the State of Rhode Island. She will also serve as Chairman of the Department of Art Education in Rhode Island School of Design. Miss Field took office on July 1, 1950.

Philip Guston, who has been visiting artist at the University of Minnesota, will go to New York University this fall as adjunct professor of fine arts.

Douglas MacAgy has resigned his position as director of the California School of Fine Arts to become an executive director of the Board of Orbit Films. Mr. MacAgy's new work will take him to many parts of the world to document cultural activities of this century.

Professor Thomas Whittemore, 79, Harvard archeologist who supervised the uncovering of St. Sophia's Byzantine mosaics, died in Washington, D.C., this June. The mosaics plastered over by the Moslem Turks who took Constantinople in 1453 remained hidden until 1932, when Whittemore began the painstaking job, still uncompleted, of removing the plaster chip by chip.

William von Schlegell, instructor at the League from 1922 to 1938, died in White Plains Hospital on March 22. He was 73 years old. He is survived by his widow, Mrs. Alice Anderson von Schlegell and a son, David.

Carroll John Holliday died on February 28 at the Norwalk (Conn.) Hospital. He was 70 years old. Known both as teacher and artist, he was the founder of the Silvermine Guild of Artists at Silvermine, Conn., and for many years was its leading spirit.

A. S. Baylinson, who taught at the League from 1931 to 1933, and again during 1937-38, died at his home in New York on May 6. His age was 68. He was also noted in the art world for his paintings and for his work as secretary of the Society of Independent Artists.

Professor Edmund S. Campbell of the McIntire School of Fine Arts, University of Virginia, died suddenly following a heart attack on Monday evening, May 8, while in Washington attending the annual convention of the Association of Collegiate Schools of Architecture which met just previous to the annual convention of the National Chapter of the American Institute of Architects.

## GUGGENHEIM FELLOWS, 1950, IN ART AND ALLIED FIELDS

DR. EDWARD WYLLYS ANDREWS, IV, Division Chief, Central Intelligence Agency, Washington, D.C.: Early Maya archaeology in northern Yucatan.

MR. BORIS ARONSON, Stage designer and painter, New York City: Studies of stage techniques, particularly experimental work in lighting.

DR. DAVID BIDNEY, Associate Professor of Anthropology and Philosophy, Indiana University: Myth in primitive and modern culture.

DR. HERBERT BLOCH, Associate Professor of Greek and Latin, Harvard University: The preparation of a book on Peter the Deacon of Monte Cassino.

MR. FEDERICO CASTELLON, Artist, New York City: Creative work in the graphic arts. (Renewal).

MR. ALBERT WILLIAM CHRISTJANER, Director, Humanities Development, University of Chicago: Modern American church art and architecture.

MR. MILTON GOLDSTEIN, Artist, Long Island City, New York: The development of a new color process in the field of printmaking.

MR. MARTIN JACKSON, Painter, Philadelphia: Creative work in painting and lithography. (Renewal).

DR. RICHARD KRAUTHEIMER, Professor of Art, Vassar College: A study of the Florentine sculptor Lorenzo Ghiberti, 1378-1455.

MR. MALCOLM HAYNIE MYERS, Artist; Assistant Professor of Printmaking, University of Minnesota: Creative work in the graphic arts.

DR. EDITH PORADA, Lecturer, Institute of Fine Arts, New York University: Comparative studies of ancient Near Eastern art and cultural history.

MR. STEVE RAFFO, Painter; Instructor, Cooper Union, New York City: Creative work in painting.

MISS ANDREE RUELLAN, Artist, Woodstock, New York: Creative work in painting and the graphic arts.

MR. DAVID SMITH, Artist, Bolton Landing, New York: Creative design in metals.

DR. MARTIN SEBASTIAN SORIA, Assistant Professor of Art History, Michigan State College: History of painting and sculpture in colonial Latin America.

MR. BENTON MURDOCH SPRUANCE, Artist, Philadelphia: Creative work in the graphic arts.

DR. WALTER WILLARD TAYLOR, Jr., Anthropologist, Santa Fe, New

Mexico: Studies of the prehistoric cultures of the state of Coahuila, Mexico.

MR. CHRISTOPHER TUNNARD, Associate Professor of City Planning, Yale University: The preparation of a book on American tradition in city planning.

PROFESSOR EDGAR WIND, Professor of Philosophy and Art, Smith College: The preparation of a book on Raphael's "School of Athens."

UNIVERSITY OF ARKANSAS: Johnfried G. Bergschneider has been appointed an instructor in art. Mr. Bergschneider, who will teach sculpturing, will join the faculty September 10.

The new million dollar Fine Arts Center of the University of Arkansas will open in September, 1950. In it, the departments of art, architecture, music, and speech and dramatic arts—already integrated as the Division of Fine and Applied Arts—will be housed together for the first time.

The center was designed by Edward D. Stone of New York City, and the firm of Haralson and Mott of Fort Smith, Ark., acted as associate architects. Functional design is used in the Fine Arts Center, and numerous unusual features are incorporated into the unit.

The center will consist of three principal buildings:

A three-story class room and studio building. The first two floors will house art and architecture. Music class rooms, studios and music practice rooms will be on the third floor.

A music hall which will contain a pipe organ and large stage for music programs.

An experimental theater, designed so that it may be used as the traditional proscenium type or as a theater-in-the-round.

The three buildings will be connected by a glass-walled gallery, so designed that it may be used as an exhibition gallery or as a reception hall for formal functions.

An open air sculpture court, to be

used primarily for exhibition purposes, will open off the gallery.

There will also be an open terrace which can be used as an out-door painting or sculpture studio, and a small Greek theater with a stage connecting with the dressing rooms of the experimental theater.

**HARVARD UNIVERSITY:** Changes in the Faculty of the Department of Fine Arts, effective June 30, 1950 are as follows: Retirements: Chandler R. Post, as William Dorr Boardman, Professor of Fine Arts (becoming Emeritus); Langdon Warner, as Lecturer on Fine Arts and Curator of Oriental Department of the William Hayes Fogg Art Museum. Promotions: Benjamin Rowland, as full professor, and Martin A. Ryerson, Lecturer on Fine Arts. Resignations: James M. Carpenter, as Assistant Professor of Fine Arts and Tutor in the Department, is to accept a position in the Department of Fine Arts at Colby College.

Professor Frederick B. Deknatel, former president of the College Art Association, is the author of a critical and biographical study of Edward Munch which was published by the Museum of Modern Art as a catalogue for its important current exhibition of the great Norwegian artist's work. The exhibition was assembled by Professor Deknatel in collaboration with James S. Plaut, Director of the Boston Institute of Contemporary Art.

**INDIANA UNIVERSITY:** Professor Otto Brendel, who held a fellowship at the American Academy in Rome this year and has been on sabbatical leave, will return to teach next fall.

Professor Robert Laurent, resident sculptor, who has been on sabbatical leave and working in France this year, returns to conduct his summer school in Orgunquit and will take up his teaching at Indiana next fall.

Alma Eikerman, Professor of Design, is on leave of absence for the fall semester, 1950, and will spend the summer and fall in the Scandinavian countries, Holland and France studying silversmith-

ing. She will return to teaching in the spring semester, 1951.

Leo Steppat, who taught sculpture during the absence of Mr. Laurent, is teaching sculpture at Northwestern this summer and will return to his teaching at Indiana University next fall.

Harry Engel will conduct his summer school at Provincetown during the summer.

**LAWRENCE COLLEGE:** An exhibition of Old Masters dedicated the Worcester Fine Arts center last May at Lawrence College, Appleton, Wis., and paid honor to three prominent names in Midwestern art—Mr. and Mrs. Charles H. Worcester of Chicago, and the late Mrs. Henry M. Wriston.

The Worcesters, whose longtime patronage of the arts aided the growth of the Chicago Art Institute, are the donors of \$260,000 for the art building, and pictures from their outstanding private collection made up the opening show. Mrs. Wriston, whose husband was once president of Lawrence and is now head of Brown University, pioneered the plan of a picture rental service to college students. She inaugurated the idea at Lawrence before her death, and it is now nationwide. The principal lounge in the Worcester art center is known as the Ruth Bigelow Wriston room in her memory.

**MICHIGAN STATE COLLEGE:** David Loshak is taking a two-years' leave of absence to complete the work for his doctorate at the Courtauld Institute, London University.

John W. Dixon, Jr., who has been appointed to take his place, received his A.B. from Emory and Henry College, Va.: his doctorate will be conferred by Chicago University in September, 1950.

Hugo Munsterberg is publishing a book on 20th-century painting with the Philosophical Library in the fall of 1950.

**UNIVERSITY OF NEBRASKA:** Hal Wilmeth has been granted another year's leave of absence to continue his graduate studies in Italy.



Kady Faulkner has resigned to take a position at Kemper Hall, Kenosha, Wisconsin. Peter Worth has been promoted to assistant professor.

**OBERLIN COLLEGE:** The Allen Memorial Art Museum has just acquired a canvas by Cézanne, *Le Viaduc à l'Estaque*. From the pedagogical, museum point of view, this picture marks an important acquisition in a gallery where already are hanging Monet's *Jardins de l'Infante*, 1866, Renoir's *Paysage à Cannes*, c.1905, Picasso's *Le Verre d'Absinthe*, 1911, and Braque's *La Guitare Bleue*, 1943. It also takes its place well in the museum's sequence of landscapes from the Hobbema to the Rouault.

Mary A. Ainsworth, who graduated in 1889 from Oberlin College, died on February 18, 1950, in Moline, Illinois. By her will she bequeathed to the college her large collection of Japanese prints which has been celebrated for many years as one of the finest in the United States, and one of the most representative of this aspect of Far Eastern art.

The proceeds of the Baldwin Lecture Fund, established in 1928 by a bequest of Mrs. Gertrude B. Woods in memory of her parents, has made it possible to bring four eminent lecturers to Oberlin during the present academic year. Dr. Hermann Ranke, spoke on "Masterpieces of Egyptian Art"; Dr. Heinrich Schwarz, on "Art and Photography: Forerunners and Influences"; Dr. Herbert Friedmann, on "Faunal and Flora Symbolism in the Sistine Ceiling"; and Dr. Henry R. Hope spoke on "The Modern Artist in the Modern World."

Miss Ellen Johnson received an appointment as visiting lecturer in Scandinavian Art at the University of Wisconsin during the Fall term, 1950. She will be on leave of absence from Oberlin for the entire year and will study in New York and Paris after leaving Wisconsin. Her position will be filled during her absence by Mr. Seymour Slive.

**SYRACUSE UNIVERSITY:** Ivan Mestrovic is exhibiting his "Life of

Christ," a series of 25 wood panels chronologically depicting the life of Jesus from the Annunciation through the Ascension for the first time as a unit in Syracuse University's Hendricks Chapel.

Since his self-imposed exile here three years ago, Mestrovic has been sculptor-in-residence at Syracuse University and has completed 13 of the 25 panels of the "Life of Christ" in his campus studio. Life-size or larger, most of the representations are six feet high and from four to nine feet long.

**UNIVERSITY OF WYOMING:** Creative arts workshop was held from June 19 to July 20. Fred Conway of Washington University, St. Louis was visiting professor in painting and participated in the central course for the creative arts which will concern itself with Contemporary Arts in America and cover three phases in that area, The Advance Guard and New Directions, Folk Contributions to Contemporary Arts, Art and Materialism. Other outstanding personalities participating are William Saroyan in Drama, Walter Van Tilburg Clark and Paul Engle in literature and creative writing, the Pro Arte String Quartet in music, and Betty Lynd Thompson in the dance.

**YALE UNIVERSITY:** Yale University intends at some time in the near future to erect a new three-story addition to its present Art Gallery building which will occupy half a city block, according to information contained in an article in the April issue of the Yale Alumni Magazine by Professor Charles H. Sawyer, Director of the Division of the Arts and Dean of the School of Fine Arts.

The new wing, according to architectural drawings, will extend from the present Art Gallery building on Chapel Street in New Haven as far as the corner of York Street. Its plans were drawn by architect Philip L. Goodwin, Class of 1917. The exterior of the wing will be of brick and will blend in design with Jonathan Edwards College, adjacent to the School of the Fine Arts, and the

present Art Gallery building.

The top floor of the wing will be used for exhibition purposes and will extend the present third floor of the Art Gallery where Yale's famous art collections are housed—the Jarves Collection of Italian Renaissance Painting, the Mabel Brady Garvan Collection of Early American Art, modern art of the *Société Anonyme* and the Hobart Moore Memorial Collection of Textiles.

Announcement was made recently of the establishment of a new Department of Design and the appointment of Josef Albers, until recently head of the Department of Art at Black Mountain College, North Carolina, as its Chairman.

The new department will administer a revised professional curriculum in painting, sculpture, and the graphic arts. It will be a four year course, leading to the Bachelor of Fine Arts degree, and will be closely allied with present courses of study of the Department of Architecture and the Department of Drama.

Robert G. Scott, Associate Professor of Art at Tulane University, is also joining the faculty of the Yale School of the Fine Arts. Mr. Scott was graduated from Harvard College and the Yale Department of Drama. He taught at the Harvard Graduate School of Design and at the University of Texas before joining the faculty of Sophie Newcomb College at Tulane in 1945.

#### **SOUTHWESTERN ART CONFERENCE**

The Southwestern Art Conference held its third annual meeting at Louisiana State University in Baton Rouge on April 27 and 28. The colleges represented were the University of Arkansas, University of Colorado, University of New Mexico, Oklahoma A. & M. College, University of Texas, Texas State College for Women, University of Wyoming, Southeastern Louisiana College, and Louisiana State University.

A two-day program included panel discussions on painting, sculpture, graphic arts, art history, and art education. Dr. Edwin Ziegfeld of Teachers

College, Columbia University, was the guest speaker for the art education panel. "The Creative Activity" presented two other guest speakers: Paul Burlin, painter in residence at Washington University, St. Louis, and Paul Engle, poet, of the University of Iowa, now visiting professor in creative writing at Louisiana State University. Those attending the conference were also able to hear Frank Lloyd Wright lecture on "The New Architecture."

An exhibition of students' work from the member colleges was a feature of the conference meeting.

The next meeting will be held in Fayetteville, Arkansas, at the invitation of the University of Arkansas.

#### **GERMANIC MUSEUM RENAMED**

On February 6, 1950, the President and Fellows of Harvard University voted to change the name of the Germanic Museum to the *Busch-Reisinger Museum of Germanic Culture* in recognition of the long continued interest of members of the Busch and Reisinger families in the study of Germanic Culture at Harvard. The change of name will in no way affect the policy of the institution.

#### **WASHINGTON SESQUICENTENNIAL**

The most comprehensive exhibition of American historical art ever assembled for showing in one gallery is on display at the Corcoran Gallery of Art under the auspices of the National Capital Sesquicentennial Commission.

Approximately 350 works of art valued at over \$3,000,000, and lent by private owners and collectors, universities, museums, and art galleries here and abroad, are included in the exhibition.

#### **AMERICAN COUNCIL OF LEARNED SOCIETIES**

"Religion in American Life" was the subject of an interdisciplinary conference organized by the ACLS Committee on American Civilization and held in the

Newberry Library, Chicago, 23-24 April. As a basis for discussion, the eleven papers distributed and read in advance took up religion from the viewpoints of Church History, American History, Anthropology, American Literature, Economics, Architecture, Art, Political Science, Music, Social Psychology, and Philosophy. Thirteen universities, three foundations, two libraries, and an art institute were represented in the conference. The committee will attempt to utilize the results of the conference in a continuing program.

### THE MICHIGAN WATER COLOR SOCIETY

The 4th Annual Exhibition is being held by the Michigan Water Color Society at Grosse Pointe Memorial Center this summer. Although the Society is not affiliated with any college, the President, Mr. William Allen is an instructor at Wayne University and the Vice-President, Cyril Miles is Head of the Art Department at Highland Park Junior College. The participating members are either graduates of Michigan Colleges or students of them.

### JUNIOR ART GALLERY

A new gallery for children and young people called the *Junior Art Gallery, Inc.*, opened June 6, 1950 at the Louisville Free Public Library. It is supported by income raised by the Junior League of Louisville and by supplementary assistance from the Louisville Fund (an organization supporting cultural activities in the city) and by the Louisville Free Public Library. The Director is Miss Harriet Dyer Adams, formerly of the Museum of the Cranbrook Academy of Art and the Art Institute of Chicago. The program of exhibitions and other activities will be carried out by means of volunteer help.

### PHOTOGRAPHER HONORED

Edward Steichen, who has just completed 3 years as Director of the Department of Photography of the Museum of Modern Art, was presented the Fine

Arts Medal of the American Institute of Architects for 1949, on May 10 in Washington, D.C. at the National headquarters of the AIA. This is the first time the award has been made in the field of photography, following the action last year of the directors in adding photography to the group of fine arts eligible for the award.

### NEW SAN FRANCISCO GALLERY

The Rudolph Schaeffer School of Design announces the opening of the East-West Arts Gallery. This new gallery, located at 136 St. Anne Street, San Francisco, will be devoted to the showing of ancient Oriental arts alternating with western contemporary arts. The gallery will be open Monday through Friday from 1 until 5. Admission free.

### LIFE FILMSTRIPS

Filmstrips in color, based on *Life's* major pictorial essays in the fields of History, Art, and Science are available to educational institutions at \$4.50 each including lecture notes. Those particularly concerned with art include "The Middle Ages" (49 frames), "Giotto's Life of Christ" (55 frames), "Heritage of the Maya" (48 frames), and "Michelangelo: The Sistine Chapel" (55 frames). For information write to *Life* Filmstrips, 9 Rockefeller Plaza, New York 20, N.Y.

### SILVERSMITHING WORKSHOP CONFERENCE

The following were selected for fellowships at the fourth national Silver-smithing Workshop Conference for art teachers sponsored by Handy and Harman, refiners and fabricators of precious metals. Robert R. Coleman, San Jose State College, San Jose, Calif.; Walter J. Kipp, Penn. Junior Senior High School, Pittsburgh, Pa.; Wallace Saunders, Minneapolis Vocational High School, Minneapolis, Minn.; Wiley D. Sanderson, Jr., University of Georgia, Athens, Ga.; Lawrence McKinin, University of Missouri, Columbia, Mo.; Earl

B. Pardon, Memphis Academy of Arts, 690 Adams Avenue, Memphis, Tenn.; Caroline Rosse, Skidmore College, Saratoga Springs, N.Y.; A'leen Runkle, Jefferson High School, Portland, Ore.; M. Robert Koch, University of Omaha, Omaha, Nebr.; George M. Wardlaw, Hayes Academy, Memphis, Tenn.; Patricia Day Hallagan, Lebanon Public Schools, Lebanon, Indiana. These conferees were selected by a jury which this year consisted of Henry R. Hope, chairman of the Fine Arts Department, Indiana University; Leon Kroll, painter, and Mildred Holzhauer Baker of The Newark Museum.

### CALIFORNIA STUDENT ART

California student art will be featured in the California State Fair's comprehensive art show at Sacramento from August 31 through September 10.

As an added incentive to attract the work of students, the Fair is offering a \$750 scholarship to the student among all the first prize winners who the judges deem shows the most promise. Judges of paintings, sculpture and prints are: Thomas B. Robertson, San Diego; Patricia Cunningham, Carmel; Thomas C. Colt, Jr., Portland, Ore.; Alexander Nepote, Oakland, and Richard Haines, Los Angeles.

### LATIN AMERICAN ART INFORMATION

José Gómez-Sicre, Head, Visual Arts Section of the Pan American Union, Washington 6, D.C., will help in securing information, bibliographical or otherwise, on any aspect of Latin American Art.

The Department of Cultural Affairs has a special section devoted exclusively to visual aids for the benefit of educational institutions which are available on a loan basis. There is no fee attached excepting transportation charges to and from Washington.

### MUSEUM OF INTERNATIONAL FOLK ART

The Museum of International Folk Art will soon be established in Sante Fe,

New Mexico. This will be the first folk art museum of an essentially international character in the world. Miss Florence Dibell Bartlett, well-known Chicago patron of the arts and civic worker, is building the museum proper and making a gift of her collection of world folk art as the nucleus for this new unit of the Museum of New Mexico which is under the general direction of Honorable Boaz Long.

Study of some 45 museum plans in the United States and Canada was made by Dr. Robert Bruce Inverarity who has been appointed director of the Museum of International Folk Art. Since the new museum is to be active in research, plans for a publication program are prominent in the director's agenda.

### GALLERY

The initial issue of *Gallery*, a new art magazine, appeared May 1 published by Falmouth Publishing House, Portland, Maine, with editorial offices at 129 East 74 Street, New York. Walter Adams is editor, Gerald Hogue in charge of advertising, and Leon Tebbetts of production. *Gallery* will appear eight times a year, June through August excepted, and will cover major U.S. art shows. Listings will contain data such as names, schools, and affiliations of the artists—dates and nature of the shows, number of works exhibited and media—and availability of catalogues, price information, etc. A general review of each show, concise and impartial, will follow this data.

### TRANSFORMATION

The first issue of *transformation*: published by Wittenborn, Schultz, Inc., a thrice yearly review dealing with the arts, communication, environment, appeared in June, 1950 (horizontal format, 11" by 8½", fully illustrated). Edited by Harry Holtzman and Martin James, the magazine will provide the general reader and the specialist with a cross-section of contemporary thinking.

"*transformation*" says the announcement, "is the result of the present need to break through the prejudices which divide the arts, the sciences, the humani-

ties—and form barriers to human communication. It is unique in that it will cut across the arts and sciences by treating them as a continuum and will present recent advances and unifying trends in many fields. The emphasis will be on the hopeful and constructive forces, the integrating views which shape the emergent pattern of world culture."

The editorial board includes Le Corbusier, architect; Sigfried Giedion, author, Buckminster Fuller, designer of the Dymaxion House, Marcel Duchamp, artist, S. I. Hayakawa, semanticist, Stuart Davis, artist, George Kingsley Zipf, author of "Human Behavior and the Principle of Least Effort," and Laura Thompson, anthropologist.

Other contributors to *transformation*: are Siegfried Kracauer, author of the study of German film of the 20's and '30's *From Caligari to Hitler*; Adelbert Ames, Jr., who has been conducting the celebrated experiments on vision and perception widely publicized in *Life* magazine (*Your Eyes Do Deceive You*) and the newsreels; Andre Breton, central and founding figure of Surrealism; the planner Jose Luis Sert, who recently built the City of Machines in Brazil. *transformation*: will be published by Wittenborn, Schultz, Inc. of New York known for their series, *Documents of Modern Art*.

#### INTERNATIONAL ASSEMBLY OF ART CRITICS

At the invitation of the Biennale the 3rd Assembly of the International Art Critics' Association was held in the Doge's Palace in Venice June 9-13.

The International Art Critics' Association has its seat in Paris. The Chairman of the Association, Paul Fierens, was elected in 1949; the 6 Vice-Chairman of the I.A.C.A. are: Lionello Venturi (Italy), James Johnson Sweeney (United States), Raymond Cogniat (France), Eric Newton (Great Britain), Jorge Crespo de la Serna (Mexico), Gerard Knuttel (Holland); the General Secretary is Madame S. Gille-Delafon (France).

#### FOURTH CENTENARY OF VASARI'S "LIVES"

The National Institute for Renaissance Studies has organized a convention for historians of art and literature, critics, and philologists interested in studying Vasari, the historian, the critic, the writer, and also his background and century in relationship to contemporary Italian and foreign historiography, criticism and literature.

Institutes and individual scholars are invited to participate in the convention which will be held at the Institute's headquarters, the Palazzo Strozzi in Florence, from September 16 to 19, 1950.

#### ART NEWS FROM COURIER DE FRANCE

Fernand Léger recently made a lecture tour of Switzerland where he was asked: "Is abstract art an end or a beginning?" He answered: "The future of abstraction is in mural rather than easel painting. . . ." An exhibition of French and Dutch masterpieces from the Museum of Amsterdam is being held at the Galerie Bigou to raise funds for young Dutch artists who wish to study in France . . . Watteau's two versions of the "Embarquement pour Cythère," the one belonging to the Berlin Museum and the one belonging to the Louvre, were recently shown side by side at the Petit Palais.

#### INFORMATION SERVICE

L. G. Poppoff, offering research and documentation on science, art and human developments, is prepared to supply any information on suggested subjects; communication on documents, rare MSS, books of any character, music compositions, works of art, etc. If you have any special requirements write to Mr. Poppoff, 11 bis, Boulevard Dubouchage, Nice, France.

#### NOTES ON ART IN SPAIN

(Received from D. Camilo Bas of Barcelona.)

During his recent visit to Spain, Homer Saint Gaudens, director of the



Carnegie Institute of Pittsburgh, selected 25 paintings by modern Spanish artists to be exhibited at the Institute's International Exposition of Paintings.

An interesting discovery has been made in the Greco house in Toledo: Two small paintings, one of a buffoon, which was attributed to Valasquez, and one by another painter, have proved to belong to a large canvas, parts of which are still missing; the authorities are trying to find them so as to reconstruct the entire painting.

A painting by Zurbarán was recently discovered in the Convent of Las Mercederías in Seville; it is a portrait of Fray Pedro Oña, who was Bishop of Venezuela during the reign of Phillip IV. It has been purchased by the City of Seville for 300,000 pesetas.

In the course of excavations being made in Trujillo (Caceres) an important collection of Hispano-Arabic Coins were found. It consists of 135 silver pieces of various denominations in excellent state of preservation. As many of them have holes in them, it is presumed they were used for adornment.

The windows of the Church of St. Pedro de Galligans in Gerona, which had been sealed for many years are being opened. Also, the embankment which covered more than half of the wall of the apse is being removed.

The Ministry of National Education has approved the restoration and repair of the following national monuments: Santo Tomas, Avila; Church of Herrera de Valdecanos, Valencia; Ruins of Santo Domingo, Pontevedra; Royal Chapel of Granada; the Church of St. Francisco in Betanzos (Coruña); The Alcazaba of Almeria and the Cathedral of Zamora. The ancient cistercian monastery of St. Maria in Villaverde de Sandoval (León) is being restored.

Recently in the "Palacio de la Virreina," of Barcelona, the "Amigos de lost Museos," in collaboration with the technical services of the museums of Barcelona, organized an exhibition of Persian ceramics.

The murals of the romanesque church of St. Maria de Barberá (Barcelon)

are being restored.

A new society known as the Asociación Hispano-americana de Arte y Arqueología has been founded in Huelva. One of its principal activities will be the preparation of an art catalog of Huelva and the publication of art reviews and books on art.

Museum news—In San Sahagun (León) plans are being perfected for the construction of an art museum. The Cathedral Museum of Plasencia has been opened to the public; it has an important collection of paintings, objets d'arts and illuminated manuscripts. A museum is being constructed in Murcia to house the sculptures of Salzillo. The Museum of Fine Arts, Seville, has been presented with a "Dolorosa" by Murillo and a "Magdeleine," the latter signed and dated by José Antolinez. The donors are members of the Gutierrez Suarez family.

#### OXFORD HISTORY OF ENGLISH ART

From *The Burlington Magazine*, March, 1950, Editorial, P. 63: "... first volume of a comprehensive *History of English Art* . . . in eleven volumes, to be published by the Oxford University Press, under general editorship of the President of Magdalen College, Oxford, is Dr. Joan Evans' book, which covers the Gothic period from the accession of Edward II in 1307 to that of Edward IV in 1461, and will eventually take its place as the fifth in the series. Other volumes at present allotted are: the first (to A.D. 871) to Mr. R. Bruce Mitford of the British Museum; the second (871-1100) to Professor D. Talbot Rice; the third (1100-1216) to the editor, Mr. T. S. R. Boase; and the fourth (1216-1307) to Professor P. Brierley of Toronto University. Mr. Oliver Millar and Dr. Margaret Whinney have been entrusted with the seventeenth century, and Professor Joseph T. A. Burke of the University of Melbourne, with the eighteenth. The remaining volumes will deal with the waning of the Middle Ages, the Tudor period, and English art since 1800."



# book reviews

E. H. GOMBRICH, *The Story of Art*, vi + 462 p., 370 ill. (21 in color), New York: Phaidon Press, distributed by Oxford University Press, 1950. \$5.50.

This remarkable book can be described only in terms of what past experience has taught us to regard as a paradox: an introductory text that is not only fun to read but an intellectual adventure for both student and instructor. As a matter of fact, *The Story of Art* has too much genuine distinction, and too wide an appeal, to be considered a mere textbook, even though it is undoubtedly destined for a most successful career in the classroom. While he addresses himself primarily to the teen-age reader, Dr. Gombrich does not aim at the "college market" or any other specific level; rather, his book is intended "for all who feel in need of some first orientation in a strange and fascinating field," i.e., for any newcomer of inquiring mind who is looking for some intelligible order among the welter of names, styles, and periods. If the author has chosen to write for the special benefit of teen-agers, the decision has in no way restricted the scope or content of the work, as it usually does in books of this sort. "I have never believed," he states in the preface, "that books for young people should differ from books for adults except for the fact that they must reckon with the most exacting class of critics, critics who are quick to detect and resent any trace of pretentious jargon or bogus sentiment." In keeping with this philosophy, Dr. Gombrich scrupulously refrains from "talking down" to his audience, but he acknowledges the necessity of certain

adjustments in his method of presentation, which he formulates as a set of self-imposed rules.

The first of these is to restrict the number of technical terms to the absolute minimum and to use plain language "even at the risk of sounding casual and unprofessional" (a risk, incidentally, to which the author never succumbs). The second rule, equally rigorous, concerns the selection of the material: no works of art are to be mentioned other than those actually illustrated. For this Dr. Gombrich deserves a particular accolade. There are no meaningless lists of names, and the reader is in a position to verify all of the author's observations for himself. The third rule might be paraphrased as *de monumentis nil nisi bene*. Dr. Gombrich knows that the newcomer, because of his limited experience in looking at works of art, is inclined to be censorious about anything that lies beyond the narrow limits of his aesthetic range; he should, therefore, be encouraged not to criticize but to broaden his sensibility. Criticism, if it is to be valid and fruitful, must be based on sympathy and understanding, rather than on prejudice. In his introduction, Dr. Gombrich even maintains that while there are plenty of wrong reasons for disliking a work of art, there is no such thing as a wrong reason for liking it. In other words, all works of art are good in some respect (else why bother with them?) but some are better than others. Whether or not we subscribe to this view without reservations (it recalls the Augustinian theory denying the existence of negative qualities and explaining ugliness as a "privation" of beauty), Dr. Gombrich's determination to "accentuate the positive" seems eminently justified as an educational maxim. His choice of material includes no amusing monstrosities, no products of a passing fancy, although he admits, with a slight twinge of regret, that this has entailed a considerable sacrifice of literary effects, since

praise is apt to be a good deal duller than criticism. The vast majority of his illustrations, in fact, consists of well-known masterpieces, of familiar landmarks in the history of art whose fame has withstood the test of time. Here again the author has practiced considerable self-denial, disregarding his personal favorites in order to place himself as much as possible on common ground with his readers and to help them see these "hackneyed" examples with fresh eyes.

The difficulty inherent in such a plan need hardly be argued. Dr. Gombrich, it seems, has deliberately given himself every possible opportunity to develop into a cliché expert of the first water. And yet he has somehow managed to turn this danger into an advantage. The secret of his success, I believe, lies in another, unacknowledged, set of maxims that may be distilled from the character of the book: Never reproduce a second-hand opinion unless you have been able to convert it into a first-hand one; even for an introductory text, it is essential to maintain the highest standard of scholarship; above all, do not write about a work of art unless you have developed a direct and personal response to it. As a result, *The Story of Art*, despite the wealth of material it contains, is practically free from that quota of factual errors and outmoded interpretations which we have come to accept as inevitable in any one-volume history of art. The chapters devoted to the sixteenth and seventeenth centuries are particularly notable for their clarity, insight, and balanced judgment, in contrast to existing texts. Still more important is the general tone of Dr. Gombrich's writing, pleasantly relaxed and informal but at the same time charged with a quality of quiet conviction that communicates itself immediately to the reader. On a purely quantitative basis, the volume contains a somewhat smaller amount of material than the established textbooks for introductory fine arts courses on the undergraduate level. Its ability to capture and

to hold the student's interest, on the other hand, is greatly superior, since it constantly emphasizes ideas and problems, not information for information's sake. For this same reason, *The Story of Art* is a far more flexible educational tool than the conventional texts; it ought to be easily adaptable to courses of varying length and intensity. The physical appearance of the book must be counted as another advantage. Manufactured in England, the entire volume is printed on coated paper of fine quality, and the half-tone cuts and color plates are for the most part astonishingly clear and well balanced. Altogether, both the author (recently appointed Slade Professor of Fine Arts at Oxford) and the publisher deserve our wholehearted gratitude for an ambitious job well done.

H. W. JANSON

Washington Square College  
New York University

GEORGES VANTONGERLOO, *Paintings, Sculptures, Reflections*, xvi + 48 p., 49 ill. New York: Wittenborn, Schultz, Inc., 1948 (*Problems of Contemporary Art*, No. 5). \$3.00.

Of the three pioneers of non-objective art who joined forces in 1917 under the banner of the Dutch review *De Stijl*, Georges Vantongerloo remains the least well known in this country, even though he is the only surviving member of the group today, Theo van Doesburg and Piet Mondrian having died in 1931 and 1944, respectively. The aim of this movement, according to the manifesto signed by its founders, was to do away with the futile subjectivism of nineteenth century art and to develop a method of collaboration that would harness all individual impulses in the service of a "pure plastic art" concerned only with the basic relationships of lines, planes and primary colors. While the extreme restriction of visual vocabulary did indeed form a bond between the three artists, the "passion for anonymity" implicit in their program remained a purely theoretical ideal; in actual practice, none

of them relinquished his identity to any extent, and as time went on they grew farther and farther apart, each going his own, highly personal way. Van Doesburg, more impulsive and volatile than the rest, joined the Dadaists for a while and even took part in their self-consciously scandalous séances. He also committed the heresy of turning his rectilinear designs to a forty-five degree position, a procedure he labelled "Elementarism." The severe Mondrian, on the other hand, who felt that this constituted too much of an emphasis on expressive means at the expense of relationships, coined the term "Neo-plasticism" for his own style. Vantongerloo settled in Paris, where he became one of the leaders of the group *Abstraction-création* and delved ever more deeply into the mysteries of certain aspects of mathematics.

Yet, somewhat paradoxically, the *De Stijl* group had an important, at times even a decisive, influence on modern architecture and industrial design. If we are to understand the nature of this influence we must consider not only the creative efforts of the three protagonists but their theoretical views as well, since it is in the latter that the new *ethos* of the movement finds its most direct expression. The philosophical and aesthetic ideas of Mondrian have been accessible in English for some time; a collection of his essays, entitled *Plastic Art and pure Plastic Art*, was issued by Wittenborn in 1945. With the present volume, which provides the first extended survey of the work and writings of Vantongerloo, the same publishers have rendered another valuable service to those seriously concerned with twentieth century art. The main body of the text consists of a group of essays written between 1925 and 1930. One might wish that the editor had included some of the earlier pieces, printed in 1924 under the title *L'art et son avenir*, for it was during the years immediately following the First World War that Vantongerloo, through his "volume constructions," exerted his strongest stimu-

lus on the architects of the "International Style." Still, the *Reflections* form a document of very considerable interest, even if they were, to some extent, written "after the fact," with the aim of supplying a theoretical basis for a style already established in practice. Taken as a whole, they are both more cogent and more intellectually demanding than the essays of Mondrian, which suffer from all sorts of semantic difficulties. In significant contrast to Mondrian, who constantly (and vainly) tries to demonstrate the "objective" character of his work, Vantongerloo emphasizes the imponderable, which he regards as the essential element in all art. Abstraction to him is "freedom from the object" rather than a new discipline, and geometry becomes a means of revealing the incommensurable, of enhancing the range of the artist's imagination. He insists, and quite rightly, that his art has nothing in common with mathematical exercises; mathematics simply happens to be his "subject," and "there is no law against choosing a subject that has nothing in common with nature."

In the later 1920's, Vantongerloo drew the logical consequences from this position and began to use mathematical formulae as the titles of his works, such as "Construction based on the equilateral hyperbola,  $xy = k$ ," or "Construction  $y = 2x^3 - 13.5x^2 + 21x$ ." The *Reflections* written during those years explain the relationship of these designs to the mathematical configurations that inspired them, both in terms of the philosophy of mathematics and thorough detailed demonstrations and diagrams. Needless to say, all this does not make easy reading. However, those willing to follow the author's argument cannot fail to be impressed with the logic of this intricate, if rather arcane, branch of contemporary art theory. Vantongerloo himself must have come to realize that he had penetrated into a stratum of experience too rarified for more than a select few; shortly before the outbreak of the Second World War, he turned to spontaneous,

irregular forms, to "free" curves and "nuclear" masses. This departure, which in many ways recalls the work of Hans Arp, is not elucidated by the *Reflections*, except for a few remarks indicating that the author has been influenced by concepts drawn from atomic physics and radiology. Whatever the final verdict on these pieces, they give evidence of a continuing exploratory zeal that deserves serious attention.

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MAX SAUERLANDT, *Die Kunst der letzten dreissig Jahre*, 183 p., 64 ill., Hamburg: Hermann Laatz Verlag, 1948. 24 marks.

In our understandable emphasis on the darker side of the cultural picture in Nazi Germany—the attacks on modern art, the collaboration of certain museum officials and artists, etc.—we may tend to overlook another and more hopeful aspect of that story. Recent articles have made it clear that in spite of repression and terror, in spite of the lack of materials, artists did continue to function as artists, even if on a more limited level. Similarly among art historians there were those who refused to give up. The recent reprinting of Max Sauerlandt's *Die Kunst der letzten dreissig Jahre* brings to mind once more a heroic incident in the struggle against cultural Gleichschaltung.

The first edition of this study of modern German art was published in 1934 by the Rembrandt Verlag in Berlin, a bold effort on the part of Harald Busch, but not as bold in some ways as the original lectures on which the book was based. During the tense late summer months of 1933 the distinguished art historian and museum official Max Sauerlandt delivered this series of talks on "German Painting and Sculpture of the Last Thirty Years" at the University of Hamburg.

For Sauerlandt it was the logical climax of a lifelong struggle in defense

of modern art. Early in his career at the Halle Museum he had come forward on behalf of the German Impressionists: Liebermann, Corinth, Slevogt, and Trübner, when appreciation of their work was still considered a radical thing. Even after he had left Halle for Hamburg he continued his relations with the former city, whose Fischer Collection he helped to form by suggesting the purchase of works by Kirchner, Heckel, Kokoschka, Marc, Mueller, and others of the avant-garde.

In Hamburg Sauerlandt was responsible for the Museum of Art and Industry's buying a highly controversial collection of *Brücke* and other works, a fact that led to his dismissal from that museum in April 1933 once the enemies of modern art had swung into action. The lectures at the University of Hamburg a few months later represent his last statement on the modern movement in Germany; on January 1, 1934 he died at the age of fifty-three. The printed version of the lectures put out that same year was naturally suppressed and it was not until 1948 that the new edition was brought out.

With the exception of an outline table of contents added for the sake of clarity and a small number of editorial changes, the present text is substantially that of the 1934 edition. The illustrations, however, for reasons of unavailability have been considerably altered and cut down, with the various comparative examples offered in the original now eliminated.

After a brief introductory chapter to set the purpose and mood of the lectures, Sauerlandt reminds us that Expressionism was not a postwar movement, as so many writers still maintain, but rather a prewar product that had already reached its first ripeness in the years 1909-1914. With his usual wealth of apposite literary reference the author distinguishes between the medieval *Part pour dieu*, the later *Part pour l'art*, and the new conception of "art for man," an Expressionist idea vividly formulated by Iwan Goll:

"We no longer paint for the sake of art but for the sake of people."

As part of his background for the Expressionist development, Sauerlandt distinguishes between French and German Impressionism, showing the different sources of derivation but neglecting the basically emotive character of the German variety. After pointing out the relationship of certain painters to neo-Impressionism (e.g. Christian Rholfs), he proceeds to trace the paramount contribution to the modern German movement of Hodler, Van Gogh, and Munch, basic elements in any discussion of Expressionism.

The next three lectures (there are only eleven in all) are devoted to the work of Emil Nolde, Sauerlandt's specialty. Although there is little question of Nolde's importance in the Expressionist movement or the excellence of Sauerlandt's definitive book on Nolde (Munich, 1921) and his edition of the Nolde letters of the 1894-1926 period (Berlin, 1927), the fact remains that so much attention to this one master in a survey series tends to make the lectures top-heavy. The author's enthusiasm carries him away to such an extent that he ignores the importance of Nolde's relationship to the *Brücke* movement. Sauerlandt's fine book on Nolde made the development of that artist clearer than does the present volume which is based on lectures and hence more discursive in quality.

In the Nolde section one of the most interesting things is the description of the painter's trip to the South Seas as part of a scientific expedition interrupted by the outbreak of the war. Particularly exciting is the incident of the confiscation of Nolde's notes and pictures by the British during the party's return via the Suez Canal and their almost incredible rediscovery after the war in a London warehouse.

In his two lectures on the *Brücke* movement the author contends that contrary to general opinion Expressionism is not a violent reaction against Nature,

as it is generally pictured, but rather a Romantic resurgence comparable in many ways to the early nineteenth-century movement. His idea that Expressionism was basically a North German Protestant movement is undoubtedly valid if one considers only artists like Nolde, but it hardly covers people like Kirchner, the leader of *Die Brücke*, or the Munich school of abstract Expressionists. On the other hand, in discussing the attacks launched against the Bridge painters, especially by the nationalistic Protest of German Artists in 1911, the author notes very correctly that *Die Brücke* was more Germanic in character than such nativist movements as the Worpswede and Dachau groups. He also notes the basically pictorial character of the sculpture produced by the *Brücke* artists but does not deny for a moment the monumental quality of their art as evidenced by a constant interest in murals, mosaics, wall hangings, etc.

The ninth lecture is devoted to what the author calls the New Nature Painting and is concerned primarily with the more lyrical side of the New Objectivity movement of the twenties, treating the activist art of that period as incidental. As an art historian, Sauerlandt is concerned with establishing a traditional basis for this new three-dimensionality and observes that a considerable number of these painters come from the Romanized part of Germany and that Schrimpf, for example, is related to the *valori plastici* movement of Italy. The last school discussed by Sauerlandt is labelled Abstract Art and includes the Blue Rider group (primarily Franz Marc), "machine" painters such as Schlemmer and the Constructivists, and finally the abstract Surrealists.

The final lecture is a summing up, an appeal for understanding of the importance of artistic individuality and a condemnation of the false kind of folk art that was then held up as an ideal. Recognizing the fact the world was going through a transition period—indeed had been undergoing this transi-



tion for a long time—Sauerlandt abjures his youthful audience not to be afraid, reminding them that crises of all sorts have occurred in the course of history. In spite of the fact that civilizations have always tended to overvalue their technical accomplishments, the residue of these past epochs is their spiritual creativeness.

"There have always been those," concludes Sauerlandt, "who have tried to conquer the future through attacks on the creative spirits of their time. They could have cut up Manet's *Olympia* and still not have prevented the evolution of French Impressionism."

"One can remove pictures from the nails on which they are hung—but as long as they do not hang the artists themselves on those nails, their influence will not cease. It could not cease, for the new art of a period does not grow merely by chance or only because of new economic circumstances—these only lend wings to a development—it grows out of a spiritual compulsion whose effect is not incidental but rather the product of the most profound inner necessity."

This last moving lecture of Max Sauerlandt's ends with the motto of William of Orange: "We need no hope to begin, nor success to persevere." (*Point n'est besoin d'espérer pour entreprendre, ni de réussir pour persévérer.*) Had Sauerlandt lived there is little question that he would have persevered.

BERNARD MYERS

University of Texas

WALTER VEBERWASSER and ROBERT SPRENG, *Hodler, Köpfe und Gestalten*, 43 p., 129 pl., Zürich: Rascher Verlag, 1947. 38 Swiss marks.

Ferdinand Hodler, the leading Swiss artist of his generation, has been the subject of several admirable monographs brought out by the publishing house Rascher of Zürich. In some of these the text is short, as here, and the chief emphasis is placed on excellent reproductions. Others have been critical or detailed biographical studies, such as the works by Ewald Bender or C. A. Loosli.

A native of the canton of Bern, Hodler began his formal training in Thun as a pupil of Ferdinand Sommer. He then went to Langenthal and to Geneva in 1871. There he saw many of the landscapes of Alexandre Calame and François Diday, and it was in Geneva that his personal style was formed. With Barthélémy Menn, a good teacher who recognized Hodler's talent, he spent five years learning much about drawing and color. In Geneva he painted his self-portrait (1873), The Student (his brother) the following year, and in 1878 the painter Mlle. Lechaud. Many of his finest works are now in Geneva. From 1881 on, he was increasingly successful. The portrait of Émile Young (1889-1890) is excellently constructed and broadly brushed in, a young man seated at a table with the still-life of glasses, flasks and other objects subordinated to the whole.

Some of his best-known works are "The Disappointed Ones," "Eurhythmie," "Night," "The Day," "Truth" (1903), "Return from Marignano" (1896-1900) and "Love" (1908).

The "Return from Marignano" was painted on the wall of the Swiss Landesmuseum. It is really a series of studies of costumes, with a mass of marching men with weapons and banners, carrying wounded companions on their backs. Other later paintings were "Battle near Naples," and the "Battle of Murten" done in his last years. Among his latest works were such portraits as those of Matthias Morhardt, the sculptor James Vibert, Dr. Schmidt-Mueller, General Ulrich Wille, Henri Martin and Adrien Lashenthal.

Although he had several exhibitions in Switzerland and eventually a certain success in Paris and Germany, where he was associated with the Jugendstil, Hodler was little known in this country before his first one-man exhibition in New York at Durand-Ruel in 1940. In part this may have been due to the fact that many of his most effective compositions were murals, such as the "Depar-



ture of the Volunteers from Jena." Their breadth, at times suggesting Puvis, may be the outcome of his early training in helping his step-father paint signs. His youthful facility in picturesque views for the tourist trade led him to Impressionism with its interest in clear bright colors and their complementaries in the shadows, so well suited to the Swiss scene. Later, he learned much from an exhibition in Paris of the work of Cézanne. This in turn gave way to Symbolism of a sort, but with the linear strongly accentuated.

His directness and severity, his sense of design, made him find the Spanish painters congenial, and it is perhaps significant that virtually his only foreign travel was a lengthy visit to Madrid in 1879. The many seeming similarities to Courbet and Manet may not be French at second hand but direct from the same source. In portraits, it is rather to the early Germans that he tends to return, especially Holbein, in the way in which he models a head against the flatness of a simple background. This seems particularly effective in character sketches of old men. An introduction to the art of Japan about 1900 may have helped in the further elimination of accessories, in the simplification of drawing to a bold outline. To many people, doubtless the genre scenes are most pleasing. His interest in the humble was constant throughout his life and occasionally suggests Millet, but in colorful Swiss peasant costume, Wilhelm Tell and the villagers are much more attractive. Usually the lighting is rather flat with little chiaroscuro, cheerful but restrained in tonality. In the picturesque historical scenes perhaps his favorite theories about art are most successfully embodied, such as the love of movement and its perfected linear expression, a simple structure in which verticals predominate, usually in rhythmic groups with a system of repetitions in color, all elements in the famous "Parallelism."

Hodler died 19 May 1918 at the age of 65 years. If his work be compared

with that of Bücklin or Füssli, he must be ranked as one of the greatest painters of Switzerland. Hodler's output was enormous, hence almost inevitably uneven. About the Symbolism, opinions may differ but in landscape, the portrait, genre and historical murals with his independence and love of liberty, his place is assured as the greatest exponent of the national character in art.

WALTER W. S. COOK  
New York University

DOUGLAS COOPER, *Fernand Léger et le nouvel espace*, 194 p., 87 pl. (7 in color), frontispiece (color), London: Lund Humphries & Co., Ltd., 1949. £2.2.0.

Fernand Léger, although widely known as a cubist painter and represented in many American collections, has curiously enough not been the subject of an important monograph until now. Douglas Cooper presents his work here in a series known as *Les Grands Peintres Par Leurs Amis* with a short but excellent text in French which, happily for students, is preceded by an English version.

The book is first a picture book and as art books should be, is very handsomely printed in a quarto format large enough for illustrations but not too large for text, and with binding, paper, typography and plates of uniformly high quality. Léger's frequent use of bold primary colors is well suited to facsimile reproduction and the color plates are excellent.

The illustrations are distributed through the French text and in general they follow a chronological sequence. American readers may miss the large *Dejeuner* of the Museum of Modern Art and examples of the *Divers* and the *Cyclists* series from Léger's American period, but the author's purpose was to "reproduce things not available in other books and yet to give a correct picture of the artist all the same." For the same reason the author has included reproductions of drawings, book illustrations,

ballet décors, and a number of photographs showing the artist, his studio, family, and friends.

With the addenda besides the dates and dimensions of works illustrated, is a list of Léger's designs for the theatre, for films, for book and periodical illustrations. There is also an admirable bibliography which was prepared by Miss Hannah Muller, Assistant Librarian of the Museum of Modern Art, New York.

Mr. Cooper's text provides a closely reasoned biographical and critical study of Léger's art with frequent reference to the accompanying illustrations. This is particularly enlightening in the examination of Léger's style as related to Cubism.

The study of Léger's formative period is made difficult by the fact that he destroyed a large part of the work done between 1905 and 1909. Before this date he had been, like Braque, a follower of Neo-Impressionism and Fauvism. With the death of Cézanne and the important exhibitions of the latter's paintings shown in Paris in 1905, 1906, and 1907, Léger, like so many others in the Fauve group including Derain, Vlaminc and Braque, began to introduce angular planes into his drawing and to use subdued colors. Cooper publishes four drawings of the nude figure done in these years. Those of 1908 are composed with a schematic angularity which is strikingly similar to the nudes in Picasso's *Demoiselles d'Avignon* of 1907. Since it is unlikely that Léger had seen the painting at that time, one can assume that he was developing a sort of proto-Cubism quite independently of Braque and Picasso, although it may well have been related to the sculpture of Archipenko whose studio, during those years, was in the same building as Léger's.

Léger's first important painting in a style of his own was the *Nudes in the Forest*. This caused something of a sensation when exhibited at the Salon des Indépendants in 1910 and was attacked in the press as being "tubist." Cooper

suggests that Delaunay, whom Léger met in 1909, "exercised for a while a considerable influence on him." The repetition of forms in action, such as men chopping down trees, resembles the contemporaneous efforts to suggest dynamic movement as seen in the work of Marcel Duchamp and Severini. It is with these artists rather than the Cubists that Léger should be identified in his paintings of 1910 and 1911.

At this time Léger was invited to exhibit and sell his works at the Kahnweiler gallery where he soon met Picasso, Braque and Gris. Cooper, in accounting for the difference in Léger's painting, points out that "Léger . . . never passed through either an analytical, a monochrome or an hermetic phase and never freed himself from elementary concern with light effects." There follows a penetrating analysis of his style during the pre-war period which was marked by the use of deep space in contrast to the cubistic method of composing with planes which seem to project forward from the picture surface toward the spectator. Cooper also calls attention to Léger's handling of light and color and to the stress of "cubes, cylinders and spheres which are always preserved as closed forms."

The artist's wartime experiences brought him out of the left bank Bohemia and into close contact with his comrades in the trenches, "a complete revelation to me, both as a man and as a painter." He was also struck with admiration for the mechanical beauty of weapons and machinery: "Once I had got my teeth into that sort of reality I never let go of objects again."

After the war and his return to civilian life, Léger "yielded more and more to this newly discovered interest." With his paintings of mechanics, motors, wheels, and pistons (1918-1919) he "became the first painter to interpret our industrial civilization." Again we are reminded of Marinetti's Futurist exhortations concerning locomotives and racing cars. In certain paintings of this period

such as the large canvas, *The City* (1919, Philadelphia Museum of Art, A. E. Galatin Collection), Léger began his search for a static, architectural art which Cooper believes he achieved at its fullest in 1924-1925.

From that time to the present, Léger has considered his painting as falling into three categories: Decorative Art, Mural Art and Easel Painting. This is perhaps more useful as indicating the artist's intention than as a measure of his late style. However, he has been interested in the possibilities of mural art ever since his collaboration with Le Corbusier at the latter's pavilion in the Exposition des Arts Décoratifs at Paris, 1925. In this respect it is interesting to note that Léger's first artistic training was in architectural school. Some have criticized the decorative element in Léger's work of recent years as a weakening of his earlier forcefulness and originality, and it cannot be denied that Léger's late work, like that of Matisse, has a bland and almost serene beauty which is unlike the revolutionary painting of the First World War. Cooper remarks quite fairly that Léger has been a significant innovator in the art of mural painting, particularly in his mosaic façade for the village church at Assy in the Haute Savoie (1946). And many will share the author's regret when he asks "what government, what business magnate has yet shown the least desire to experiment with an idea [of mural decorations] which could be so simply and so cheaply realized?"

After the brilliant series of *Objects in Space* and the *Colossal Heads* of the late twenties and the thirties, Léger has recently returned to large scale compositions such as the series of the *Swimmers*, the *Divers* and the *Cyclists* and "has moved gradually away from the machine and come back to man—the point of view at which he began."

Douglas Cooper, whose own collection of modern art, brilliant essays on the artists in this field and amazing knowledge, taste and critical flare give

him a unique place in the art world, has written this book in homage to Léger, his friend. Letters from the artist to the author, photographs, and information supplied in questionnaires supplement the text; furthermore, many of the illustrations are from drawings and paintings in Mr. Cooper's own collection. The warm enthusiasm of the author tends to bring the reader a feeling of closeness to the artist which is very different from the aloofness of a scholarly treatise or an essay in aesthetic theory. For the same reasons, however, such a publication is bound to be colored by hero worship. Under such conditions the reader is not likely to regret the omission of stern critical evaluations. The material is well gathered and clearly presented in sound historical order, which provides a solid foundation for future judgment of Léger's significance.

HENRY R. HOPE  
Indiana University

HENRY N. RASMUSEN, *Art Structure: A Textbook of Creative Design*, x + 109 p., 150 ill., New York: McGraw-Hill, 1950. \$4.00.

This is another in the "What is a picture made of and how to make it?" series offering an outline and system of instruction by methods similar to those employed by the physical sciences. This is perhaps a good sign in a field which used to depend on casual, personal, and sporadic criticism by artists visiting the atelier. It is important in art education to find out what things can be taught and what the student must be left to learn for himself. Much of what is described in *Art Structure* is of the latter type, but there is still need for systematic and clear exposition of the former. Mr. Rasmusen is systematic but it cannot be said that he is clear.

Two thirds of the text are devoted to the familiar analysis of the visual means available to the artist: line, color, pattern, volume and plane, mood and theme, etc.—ground that Stephen Pepper covers

much more fully and satisfactorily in his *Art Appreciation*. Unfortunately, Mr. Rasmusen's analysis takes the form more of a vehement credo than of an argument or program which a student could readily follow. It is the kind of personal and assertive statement that is comprehensible only if you already know what you are going to be told.

This shortcoming is partly due to the employment of words and phrases whose meaning the initiate can guess but which must baffle the neophyte. Mr. Rasmusen employs the jargon of current studio teaching in such terms as "design elements," "semi-abstract," "plastic form," "structural organization," "calligraphic," "tensions," and much talk of "planes" in an esoteric sense. This concern with analysis and structure is part of a contemporary self-consciousness in art and criticism and will probably seem to our great-grandchildren a characteristic of our time. He also states principles of "balance and cohesion," "opposition and transition," "variation and dominance." When he speaks of "space-interval timing," "tensional movement," "three dimensional truth-reality" or "two dimensional line," one must start trying to read his mind. But when he goes on to "conjunctural lines," "areas of dominance about which subjugated units and spaces revolve," or "cubic plane" (p. 36), he abuses both the language and the reader. Why does he use "lineal" where "linear" is customary and sufficient? One hopes that "spacial" and "areal perspective" are misprints.

The author sets great store by "originality" and comforts the artist for his lot in being "different from the average run of men." He condemns the imitation of nature in the strongest terms as "not a legitimate form to be used by a creative artist" and calls "contemporary design experimentation" reaction against "the formless, emotionally dried up, imitative expression of the 18th and 19th centuries." Is the author condemning the epochs of Chardin, Blake, Delacroix,

Courbet, Monet and Cézanne—or does he mean something else?

Mr. Rasmusen, in a didactic way, tells the young artist how to paint a modern picture. While insisting on originality, he deals out a series of detailed "musts." The book could be set out in a pair of do and don't columns. The author has obviously thought and taught a good deal and some of the do's and don'ts contain the wisdom of experience and much that good teachers of painting insist that their students think about. The reviewer suspects Mr. Rasmusen to be an effective teacher. But advice seems to harden in print. The "must," which may have been, beside the student's easel, just a fleeting suggestion of the most sympathetic kind, becomes "thou shalt" in a textbook. This is something that writers of textbooks must know and accept the consequences of.

A good teacher is a bit didactic but he is a sceptic too. Mr. Rasmusen is a good enough teacher to urge students to be "independent of all crutches—art books, this book, teachers, other art, other artist's vision." Yet in his textbook he offers "laws:" a "rule of unity," "principles of pictorial dynamics," Hambridge's dynamic symmetry. After warning against imitation of nature he states rules for it: "the shadow color of an object always goes toward the complementary of the highlight" (p. 32). On p. 62 he lists the moods inspired by certain combinations of colors, of values, and of forms; then on p. 69 he warns of clichés.

Mr. Rasmusen's musts and mustn'ts conform to the academics of modern art. These have by now superseded the Beaux Arts tradition, and are perhaps being superseded by the Bauhaus method of exploring materials, learning to control them, then employing them meaningfully and expressively; and now even the Bauhaus tradition has already begun to harden into a hard, cold, lustrous, non-objective style. There is no guarantee against academicism in Mr. Rasmusen's warnings and exhortations and he lacks

one of the principal virtues of the academies: comprehensibility.

The ample illustrations of the book have explicit captions below. These are much clearer and, for teaching, more useful than the body of the text. In the main text the author makes almost no reference to the pictures except for the chapter in which Brueghel's Wedding Dance is given an exhaustive analysis. Mr. Rasmusen leans heavily on Earle Loran's *Cézanne's Composition* in the chapter on "volumes, planes and the total means."

The briefest but possibly most useful part of the book is the sequence of fifty-nine Practice Exercises where the instructions are specific, clear cut, and soundly arranged in sequence. However, as they are preliminary exercises for painting only, they fall far short of the similar sequence in Wykiser's *Art Activity* and of the foundation courses of the Institute of Design and the other schools which have adopted some form of the Bauhaus initiation as basic training for all the visual arts. In the bibliography, Kepes' *Language of Vision* is mentioned but neither Maholy's *Vision in Motion* nor Wykiser's *Art Activity* is. Several books of A. C. Barnes and Ralph Pearson are named but Pepper is not. The color system is Ostwald.

There is still need for a methodical and clear text book in this area of teaching. Mr. Rasmusen is, in the reviewer's opinion, on the right side on almost every issue he mentions, but does not make a textbook of design out of his rightness.

GEORGE RICKEY  
Indiana University

RUDOLPH K. LUNEBURG, *Mathematical Analysis of Binocular Vision*, 104 p., Princeton: Princeton University Press, published for the Hanover Institute, 1947. \$2.50.

Those who believe in education must welcome any new approach helping them to clarify their own thinking about art. Today, we cannot hope to come to grips

with the problem of the esthetics and psychology of art unless we have some sociological hypothesis to work with. The investigation of the Hanover Institute, while fundamentally in the field of experimental psychology, brought into focus the interrelationships of the physiological, psychological, and sociological aspects of perception. A particularly important aspect of these problems has been examined by Rudolph K. Luneburg.

Luneburg starts with the assumption that "physical space" and "visual space" are not identical. By physical space he means the "objective" space with which the physicist is dealing, and which he describes in terms of Euclidean geometry (I suspect that this physical space is an abstraction of the tactile space of subjective experience). By visual space Luneburg means the "impingements" of physical space on the human eye, and—to an indeterminate degree—the psychological interpretations given to these impingements by the human "mind." As these interpretations are, to a large degree, dependent on past experience, and as past experience in turn is to a great degree conditioned by an education and learning process which transmits to the individual the accumulated knowledge of society, the nature of "visual space" is by no means completely subjective.

Luneburg's first problem is two-fold: to find a mathematical expression (which he calls a "metric") for visual space, and to find a mathematical expression which is applicable to both physical and visual space. I am not a judge of the author's mathematical work, but I believe that his conclusions and implications are clarifying problems with which those interested in art had to deal hitherto on a completely intuitive basis.

In his mathematical analysis of visual space, Luneburg incorporates not only binocular vision but also movements both of the eyes and the head. This approach does away, on a scientific basis, with the "mirror" or "projection" theory of perception and thus with all the old notions of "realistic" or photographic art. The



conclusion is that the metric of physical space is non-Euclidean, and more specifically that the metric which is applicable to both physical and visual space is the hyperbolic geometry of Lubachevski. "Physical observation," says Luneberg (page 59) "leads to a hyperbolic metric if discussed from a relativistic point of view." And this factor in turn gives new evidence for the hyperbolic metric of binocular vision. It also seems to support my previous contention that "cubistic" painting can be interpreted in terms of the relativistic time-space concept ("Cubism and Science," *Journal of Aesthetics*, VII, 1949, pp. 253 ff).

While hyperbolic geometry is the only geometry by which both physical and visual space can be described, Luneberg suspects that—according to certain basic conditions of the observer—visual space can be experienced also as being either elliptic or even Euclidean. The trend of thought of the Hanover Institute, particularly of its head, Mr. Adelbert Ames, Jr., is that visual space is perceived as Euclidean, hyperbolic, or elliptic respectively, according to certain psychological constants in the observer. I, personally, cannot follow this interpretation because I cannot conceive of psychological constants as being divorced from physiological conditions. However this may be, the factor that differences among individuals are considered as an integral part of the whole theory is highly significant. As I shall point out in another paper, I believe that we have to learn to understand our emphasis on subjective factors in the making of art (that much discussed "originality" of the artist) as a cultural condition, and cannot any longer consider it as merely a subjective arbitrariness.

The practicing artist may question the appropriateness of applying this investigation to the problems of art. Rightfully, he arrives at his conclusions in a completely empirical manner. And has not the history of painting since the renaissance demonstrated how devastating the influence of a purely scientific theory of

vision can become? I do not believe that this danger applies to the present situation. Science has now entered a phase of development where the recognition of its own limits has become an integral part of its argument. And art, understanding better the conditions of its own effectiveness, can absorb universal ideas without being threatened in its own course. A clearer grasp of the problems of perception helps the artist to eliminate cultural ambiguities in his work, and it assists the educator in a more rational interpretation of the problems of contemporary art.

PAUL M. LAPORTE  
Macalester College

HENRY CHANDLEE FORMAN, *The Architecture of the Old South: The Medieval Style, 1585-1850*, 203 p., 282 ill., Cambridge, Harvard University Press, 1948. \$10.00.

Since the 1890's when Edward Crane, James Corner and Eric Soderholtz pioneered the documenting and interpreting of the architecture of the southern colonies, our understanding of this phase of our background has been amplified but slowly, by a comparatively few definitive works. This study is one of those, a solid contribution to the eventual understanding of the true nature and scope of our architectural heritage. Soderholtz and his colleagues could only guess at its total form, knowing only such few structures as their horse and buggy could reach. This present work includes hundreds of examples collected over a period of fifteen years, on over a thousand trips.

The sub-title tells more of the nature of this study than does the title. The entire work is devoted to the identification and interpretation of the beginnings, and the persistence of the medieval forms. Virginia and Maryland are well covered, and the Carolinas, Georgia and Bermuda are treated in less detail.

All students of American architecture should find profit in this book. Many may be surprised at the mid-nineteenth century terminal date given by the author



for the continuation of the medieval influence. He shows that many true Gothic buildings existed or were being built in the tidewater regions of the South, when the Gothic revival got under way, and that these structures were unrecognized for what they were by the champions of the superficial new romantic style. Here is another evidence of the persistence of architectural form, which all of us find easy to talk about, but less easy to illustrate by groups of examples.

I am sure that many of us will be unfamiliar with some of the numerous architectural terms which are here recorded and which are not in the *Oxford English Dictionary* or the *Dictionary of American English*. Some of them are self-explanatory, some are not, but all are tinged with the picturesqueness that we have come to associate with the residual Elizabethan vocabulary of the southern highlands. Among them are squynchons, catslide roof, tamett, cladding and outshut. These terms as well as the names given their homesteads by the early landowners, should be of interest also to the geographical etymologist. Kis Kis Kiack, Brick Billy, Resurrection Manor, The Ending of Controversie are but a few of the unusual names chosen.

Most of the illustrations in the book are from drawings by the author, showing entire structures or details, some of English prototypes, for comparison. Drawings are necessary for conjectural restorations, of which the author has included many, but this writer wishes that more photographs and fewer drawings had been included. Of course, in these days of high printing costs, the freedom of choice of illustration method is often limited.

Dr. Forman has drawn his illustrative material from many sources, such as the rich archives of the Historic American Building Survey of which he was once Editor. Although the better known buildings of the tidewater are included, many hitherto unpublished structures help to prove his major thesis concerning the endurance of the medieval style.

The author is to be commended for his simplified and efficient footnote system. One can only hope that more writers in the field of art will follow it or a similar pattern, rather than the cumbersome English *cum* Latin system we have so rigidly adhered to in our teaching and in our publications.

Someone should do for New England what Dr. Forman has done for the South. Although there are not so many intact structures and details there as he has found in the South, there are still some unrecorded true medieval details in the North, especially in the Connecticut valley. Only by such detailed and comprehensive studies as these can we arrive at a truer picture of our architectural history.

FRANK ROOS  
*University of Illinois*

REGINA SHOOLMAN and CHARLES E. SLATKIN, *Six Centuries of French Master Drawings in America*, xxviii + 237 p., 145 pl., New York: Oxford University Press, 1950. \$7.50.

With more and more fine French drawings coming into American collections it was a splendid idea of Miss Shoolman and Dr. Slatkin to unite in a book, with the blessings and help of a score of specialists, the finest achievements in draughtsmanship between Fouquet and Picasso, presenting 145 specimens of the high standard in the most delicate field of art collecting in this country. The 15th century is represented by two, the 16th by eleven, the 17th by nine, the 18th by thirty-six, the 19th by seventy-one, the 20th by sixteen works, which seems a very justified distribution in view of what is available. It underlines, of course, the weakness in the earlier periods, especially for the 17th century, if the whole story of French drawing is to be made up from American material, but nevertheless makes a very fine point in bringing out continuity, unity, variety, and delicacy of style over such a long stretch of time, one of the most brilliant and as a whole

too much neglected chapters of art. It is this aspect, the tradition in French drawing, that is particularly brought out in the elegant and penetrating foreword by Charles Sterling.

The choice of the illustrations shows not only an excellent taste but also thorough knowledge of the characteristic features of each artist. Familiar and unknown works are well balanced, so that there can hardly be imagined a reader who would not find a number of fine surprises in going through the book. The quality of the half-tones, often spread over the whole quarto page, ranges from fair to excellent and makes, on the whole, for a standard work that is matched only by the now quite rare catalogue of the 1932 London Academy exhibit.

It is much more difficult to find out what the authors had in mind when writing their comments on each drawing. Complete bibliography, pedigree, and every single instance of exhibition, whenever available, are listed so as to give a "scientific" and museographic record as usually done only for a collection, an exhibition, or an oeuvre catalogue. The notes include not only technical, anecdotal, and other factual information, they also aim at stylistic, historical, and critical interpretations which are occasionally inclined to be superficial. To give some examples: "The unflinching French instinct for the graces of millinery is here revealed" (p. 140). Constantin Guys is called "this Parisian Hokusai" (p. 144), "A rich vitality was achieved by the very accident of Daumier's crumbling crayon" (p. xxv). Furthermore, in order to have the main trends truly represented one might have wished that the authors had not skipped altogether the outstanding drawings of 19th century landscapists (Granet, Decamps, Rousseau, Daubigny, Jongkind), and it is somewhat of a disappointment to find only one Redon and no Bressin as the major part of the work of these two interesting draughtsmen is to be found in American collections. In short, this work suffers from trying to cover simultaneously too many

things on too many levels.

However, this publication is on the whole a fine survey of French drawing, material never seen together, full of all kinds of information, well compiled and apt to stimulate curiosity and research, it will make a bright spot on the reference shelf of every art library.

KLAUS BERGER  
University of Kansas

JOAN EVANS, *Art in Mediaeval France, 987-1498*, xxvii + 317 p., 280 ill., New York: Oxford University Press, 1948. \$17.50.

In this period of attempted syntheses of knowledge many scholars are searching for a new approach to their various problems. F. Antal has briefly discussed the recent tendencies within the field of the history of art in his article in *The Burlington Magazine*<sup>1</sup> in which he advocated that the history of art should be oriented toward the relationship between works of art and the social milieu which produced them. Such an analysis for the art of mediaeval France has been undertaken by Dr. Joan Evans in her book *Art in Mediaeval France* which bears the explanatory sub-title *A Study in Patronage*.

In eleven chapters, including introductory and concluding chapters, Dr. Evans examines the various social groups which produced art in France from 987 to 1498. The basic groups which she chooses are the Benedictine monks, the Cistercians, the bishops and chapters, the Augustinian Canons, the various mendicant orders, the Carthusians, the king and his court, citizens, and villagers. Under each chapter of patronage there is a consideration of all the arts from architecture, sculpture, wall painting and manuscript illumination even to tapestries, furnishings, and plate. There is, therefore, not only a tremendous accumulation of monuments under discussion

<sup>1</sup> F. Antal, "Remarks on the Method of Art History," *The Burlington Magazine*, XCI, 1949, pp. 49-52 and 73-75.

but an amazing erudition in which the author seems to be in complete command of every historical moment in the development of mediaeval France. To pack all this material and knowledge into a book of about three hundred pages has meant a certain brevity in the treatment of each monument, and, at times, one is almost overwhelmed during perusal of the book by a feeling of listing monuments to support a general observation. However, the ease of the author in her expression quickly takes one past these occasional accumulations of monuments.

There are certain disadvantages inherent in this approach through patronage which the author undoubtedly realized. Any chronological development is limited to the development which can take place within the frame of the same patronage *milieu*. Thus, one cannot trace the development of portal sculpture without considering the portal of the abbey church of Saint Denis discussed under Benedictine art, the Royal Portal of Chartres which is a product of the patronage of bishops, and the portal of Villeneuve-l'Archevêque which comes out of the Collegiate *milieu*. That the author is aware of some necessity of a chronological structure for this history seems to be revealed by the arrangement of the different chapters of patronage beginning with the Benedictine monks who are dominant in the Romanesque age, through the cathedral art of the early Gothic period, to the more secular art of the nobility, citizens, and villagers which comes into its own in the fourteenth and fifteenth centuries.

The other limitation imposed by this approach in terms of patronage means a certain denial or negation of regional qualities in art, and, even more so, of the individuality of artists. Thus, the author acknowledges that the Norman churches, such as Jumieges, have "little but the essentials of ground-plan in common" (p. 26) with Saint Savin in Poitou or the abbey churches of Cluny or Vezelay in Burgundy, but they are all products of Benedictine monasticism. On

the other hand, Notre Dame la Grande at Poitiers, since it is a collegiate church, cannot be brought into relationship with Saint Savin in such a framework. With a consideration of artistic personalities this necessary fragmentation becomes more acute. Paintings by the Master of Moulins are analyzed in three different chapters of the book. The *Nativity* at Autun must be found under cathedral art since its commission was given by Cardinal Jean Rolin, Bishop of Autun, while the great altarpiece at Moulins is created for the nobility. Certainly the fact that the patron portrayed in one picture has a tonsure and a cardinal's hat nearby, whereas the couple appearing in the other painting has crowns, is presented with no significance compared to the impact upon the observer of two works which are the creation of one artistic genius.

The main interest, therefore, of this book is oriented toward revealing the intimacy of a work of art with its creative society. The approach of Dr. Evans presents this relationship as an advantage to outweigh the two limitations already mentioned, that is, the avoidance of chronological development and the denial of regionalism or creative individuality which have been the two most fundamental problems considered in past histories of art. Certainly such an analysis as this has many illuminating and even exciting observations which could only be presented in this manner. In some ways this is particularly true of the consideration of architecture. Very interesting is the chapter on the mendicant orders with its observations upon the Dominican plan of a double nave caused by the Order's prime concern with the "dissemination of learning" which desires a hall with a modicum of interior supports, or how the early Franciscan austerity in architecture is gradually modified by the winning of royal patronage. Likewise the chapter on collegiate art produced for the Augustinian Canons is important for illustrating how the nature of their Order which "lived

in the world" caused their architecture not to be frozen into one scheme but to follow whatever architectural fashion was popular at that time or in the region where their monuments were erected. So the eleventh and twelfth century churches are close to the Benedictine type which changes in the mid-twelfth century under the influence of Cistercian architecture, only to be superseded in the thirteenth century by the influence of cathedral architecture.

Dr. Evans' analysis of the relationship between each social level and the works of art produced for it is, in some ways, more fruitful in the consideration of the more social art of architecture than in the representational and decorative arts. With the representational arts, generally a brief iconographic description regarding the subject matter suffices with little or no attention to stylistic qualities, so under the section on tapestries and hangings in the chapter on the art of the king and court most of the remarks are devoted to the types of subjects represented on tapestries. The one principal advantage presented by the basic approach of the author is, therefore, not always fully exploited. For example, to return to two of the works attributed to the anonymous Master of Moulins which have already been discussed in regard to the problem in this book of dividing up one artistic personality with respect to different levels of patronage, could not the *bourgeois* atmosphere of the *Nativity* at Autun with its obvious influence of the Flemish painter, Hugo van der Goes, be due in part to the patron, Cardinal Jean Rolin, whose father "sprung from little people" patronized the Flemings, Jan van Eyck and Rogier van der Weyden, while the elegance of his great altarpiece in the Cathedral of Moulins with more of the French aristocratic quality of a Fouquet, may it not be in part due to his patronage by Pierre, Duke of Bourbon, and his wife, Anne, daughter of King Louis XI of France and sister of King Charles VIII?

The last chapter concerning "The End

of the Middle Ages" must be the cause of the principal criticism of this work for it is characterized by the "biological fallacy" which the English architectural critic, Geoffrey Scott,<sup>2</sup> analyzed in 1914. Thus, the reoccurrence of the words decay and decadence (pp. 276, 277 and 279) in this chapter describing fifteenth century art is disturbing, and it reaches its climax in designating as a "degenerate fancy" the custom of representing a saint "as physically like the man he protected" (p. 276). Following such a mode of criticism, Albrecht Dürer in having the temerity of depicting himself as the *Man of Sorrows*<sup>3</sup> or the *Salvator Mundi*<sup>4</sup> would show the complete "decay" of the Renaissance. This feeling of the author of the general artistic breakdown of the fifteenth century spreads to a judgment of the figures painted, so that Fouquet's *Virgin of Melun* has "a face at once empty and vicious" (p. 277). Even the style of artists cannot escape this criticism so that Fouquet and Bourdichon "have a kind of lazy facility; their very easiness betrays a want of life" (p. 277). Flamboyant decoration, which, I believe, has been the admiration of many art historians for its exuberance and proficiency, is now found to have "an element of weariness" (p. 282). It is generally accepted that it is the political and historical *milieu* of the Renaissance which brings the death of the Flamboyant style and not that it is "essentially sterile" (p. 282) as Dr. Evans characterizes it.

The author explains in the preface that the greater part of the book was written during the past war, which makes this book another of those eminent memorials to the faith of British scholarship in the future. However, this also undoubtedly explains some of the limitations in the bibliography. Out of

<sup>2</sup>G. Scott, *The Architecture of Humanism*, New York, n.d., pp. 165-185.

<sup>3</sup>E. Panofsky, *Albrecht Dürer*, Princeton, N.J., 1945, I, p. 241.

<sup>4</sup>*Ibid.*, p. 43.

the more than two hundred and thirty works listed in the bibliography only about six are German in authorship and about nine American. Although it is natural to expect the preponderance of study on French art to be by the French, it does not seem to be balanced completely by including Panofsky's work in English on Abbot Suger (although not used during the creation of this book) and omitting his German article on the architects and sculpture of Reims,<sup>6</sup> or to omit completely the scholarship of Germans such as Clemen, Frankl, Gall, Goldschmidt, Hamann, Vöge, and the like. No books since 1940 were apparently used in the creation of this study as only twelve works dating from 1941 to the appearance of this book late in 1948 have been included in the bibliography and all of them have been starred as not available when the book was written. As a result many of the important American contributions to the study of mediaeval art by such scholars as Crosby, Hersey, or Seymour have not been used. Although there is a full discussion of the influence of the Holy Sepulchre on architecture (pp. 29-30) in the chapter on Benedictine art there is no reference to one of the most fundamental articles on mediaeval architecture in general and this problem in particular which was published during the war in England by Krautheimer.<sup>7</sup> Likewise, in the analysis of the main tympanum sculpture at Vezelay, Katzenellenbogen<sup>8</sup> proves by an accumulation of evidence the influence of Peter the Venerable, Abbot of Cluny, upon the iconography at Vezelay which Dr. Evans briefly indicates (p. 39) in

this book. However, Dr. Evans interprets the wavy lines above Christ's right hand and the lumpy ones above his left hand in the tympanum as "the spring of the Water of life and the tree whose leaves are for the healing of the nations." Certainly Katzenellenbogen is correct in seeing these enigmatic lines as respectively calm and thunder clouds.

The physical presentation of Dr. Evans' book is excellent. It has all the clarity and elegance that we have come to expect from English writers and the Oxford Press. In general, the illustrations are superb, both in quality and in choice, as they include not only the well-known, chief monuments of this period but many undeservedly lesser known works. The photographs form a veritable visual survey of French mediaeval art. It is unfortunate that a few incorrect illustration references have crept into the text. A few of the more serious errors which have been noted are the following: page 84, the author discusses the columnar figures of the Royal Portal at Chartres and refers to figure 77 which illustrates the left side of the central bay of the North transept; and page 289, the reference to a statue of Saint Anne should be in consideration with figure 279 instead of figure 267 which precisely denies the very point which the author is discussing.

Naturally with such a large quantity of monuments under consideration by the author there will be some on which almost any reviewer might disagree as regards attribution or dating. There is not the time in this place to discuss all these points in detail. However, two works listed by Dr. Evans as French have been suspect to this reviewer who is, therefore, pleased to find confirmation of these suspicions in Dr. Grete Ring's recent work on fifteenth century French painting<sup>9</sup> which attributes possibly to Germany the triptych of *The Trinity* and

<sup>6</sup> E. Panofsky, "Über die Reihenfolge der vier Meister von Reims," *Jahrbuch für Kunstwissenschaft*, 1927, pp. 55-82.

<sup>7</sup> R. Krautheimer, "Introduction to an 'Iconography of Mediaeval Architecture,'" *Journal of the Warburg and Courtauld Institutes*, V, 1942, pp. 1-33.

<sup>8</sup> A. Katzenellenbogen, "The Central Tympanum at Vezelay," *The Art Bulletin*, XXVI, 1944, pp. 141-151.

<sup>9</sup> G. Ring, *A Century of French Painting 1400-1500*, New York, 1949, p. 195, nos. 28 and 29.



*Four Evangelists* (no. 1688) belonging to the Deutsches Museum, Berlin (p. 154, note 6, illus. 143) and to Austria, *The Trinity With Angels* (no. 3663), National Gallery, London (p. 209, illus. 200). As for dating, it is in the field of French painting that one might raise some question, as several of the monuments have had the dates generally given for them by most authorities shifted one or two decades forward or backward without any explanation for this change. For example, the portrait of *Louis II of Anjou* in the Cabinet des Estampes of the Bibliothèque Nationale, Paris, is made as early as ca. 1400 (illus. 180), while the *Pietà* in the Louvre attributed to Malouel (illus. 136) is made as late as ca. 1420, and the *Virgin of Melun* by Fouquet is dated ca. 1464 (illus. 264) instead of soon after Fouquet's trip to Italy ca. 1445-1447 as practically all other scholars designate. Dr. Evans in several debatable areas has seemed to follow generally the dates given by Lemoisne,<sup>9</sup> so that she joins him in specifying the very early date of ca. 1440 for the *Avignon Pietà* (p. 156, illus. 144), and the much more doubtful attribution of Dijon school for its authorship.

A few errors can be noted in the text. In the tomb of Louis of France at Saint Denis to say in the description that "the hands are to one side" (p. 212) is certainly misleading when the hands are together in prayer over his chest. The artist who completed the *Très riches heures* of the Duke of Berry is Jean Colombe not Jean Combe (p. 201, note 2). Likewise a few points might be clarified. Thus, in relation to the analysis of the *Puy d'Amiens* pictures it should be noted that while one is an original painting of 1437 (p. 237, illus. 231), the one of 1470 is preserved only in a later manuscript copy of the early sixteenth century (p. 237, illus. 232). This should make

no difference in the iconography, but as regards the actual style of painting it makes it more difficult to say in both cases that "their execution is far above the level that one might expect from the brotherhood of a provincial town." It might be pointed out that the painting of the *Pietà* at Nouans has been accepted for quite a long time as a work of Jean Fouquet, although Dr. Evans does not so accredit it in her text or illustration title (p. 239, illus. 237). Likewise in respect to the wind-vane from Le Lude it is never mentioned that it was for many years in the Morgan Collection and is now in the Frick Collection at New York (p. 172, illus. 160). Certainly the author is not primarily concerned with reattributions or re-dating of her monuments and hence to discuss these points is getting away from the main value of this book. However, I believe some of this should be pointed out as a warning to students who might unquestioningly accept these controversial dates and references simply on the basis of the titles attached to this excellent collection of photographs of mediaeval art.

In summary, the author lays almost her complete stress upon the meaning and background of each mediaeval work of art rather than on the work of art itself. In many ways this approach is diametrically opposed to that of the great French scholar, Henri Focillon, with his analysis of mediaeval art principally in terms of the work of art itself and the development of style.<sup>10</sup> The full synthesis of mediaeval art will, if ever possible, combine both of these approaches and play them each against the other to their fullest. Granting the limitations of its approach, Dr. Evans' book is an important contribution to mediaeval studies as well as a work of stimulating reading.

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<sup>9</sup> P. A. Lemoisne, *Gothic Painting in France, Fourteenth and Fifteenth Centuries*, Florence and Paris, 1931.

<sup>10</sup> H. Focillon, *Art d'Occident, Le moyen âge roman et gothique*, Paris, 1938.



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